

HALL TICKET NUMBER

ENTRANCE EXAMINATION 2023

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 **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]

C-16

PART A

Research Methodology

(1x35 = 35 marks)

1. Match the following reference sources with the reputed names they are associated with:

- | | |
|-----------------------|----------------------------------|
| a. James A. H. Murray | I. Familiar Quotations |
| b. Peter Mark Roget | II. Dictionary of Phrase & Fable |
| c. John Bartlett | III. Thesaurus |
| d. E. Cobham Brewer | IV. Oxford English Dictionary |

- A. aI, bII, cIII, dIV
 B. aIV, bIII, cI, dII
 C. aIII, bIV, cII, dI
 D. aII, bI, cIV, dIII

2. In the following sentence from a critical study, what is suggested by *passim* within brackets?

“Hardy’s use of loan words from Scottish dialects is found in his novels such as *Woodlanders* and *Far from the Madding Crowd* (*passim*).”

- A. Sometimes
 B. Here and there
 C. Everywhere
 D. In passing

3. Ideally, the outcome of a substantial research project will be judged in terms of -----.

- A. the amount of primary and secondary sources consulted or harnessed
 B. the social significance that attaches to the quality and quantity of work
 C. the results that make a difference to what we already seem to know
 D. the polemics that find favour with scholarly presses and publishers

4. Plagiarism and the infringement of © are criminal offences. Plagiarism differs from © infringement in this that the former is a ----- offence while the latter is a ----- one.

- A. straight, crooked
 B. minor, major
 C. trivial, serious
 D. moral, legal

5. When you marshal textual evidence in a dissertation, it is expected that you also offer-----.

- I. arguments that might challenge its veracity
- II. reasons for marshalling such evidence
- III. evidence marshalled by other scholars
- IV. the grounds for what counts as evidence

- A. I and II
- B. II and III
- C. II and IV
- D. III and IV

6. Postcolonial critical and creative work appears in the following journal that takes its name from the Kiswahili word for *travellers*. The title reflects the journal's long engagement with cultural travelling and diverse histories of the worlds other than British. Identify the title from the list below.

- A. *Wasafiri*
- B. *Callaloo*
- C. *Obsidian*
- D. *Salmagundi*

7. When would you use *arguably* in making a statement in your chapter/ paper?

- A. When the point I am making needs stressing by further detailed argument.
- B. When I suspect that a contrary, equally persuasive, argument is tenable.
- C. When others have strongly argued a similar case and carried conviction.
- D. When I suspect that much the same persuasive argument has been made.

8. Interpolated material within a quote is signalled by -----.

- A. a virgule
- B. square brackets
- C. quote within quotes
- D. an asterisk

9. A safe and standard practice while citing bibliographical sources/ Works Cited is to consult the book's -----.

- A. title page
- B. © page
- C. colophon
- D. title and © pages

10. When you see a phrase like “double consciousness” repeated several times in the book you are reading, which source should you consult for the most reliable scholarly account?
- A. Wikipedia
 - B. Index of the book
 - C. Encyclopedic dictionary
 - D. Online glossaries
11. What is the best description of a *blurb*?
- A. A scholarly piece of writing by the publisher that may not be partial or tendentious.
 - B. A promotional piece of writing by the publisher that may not be impartial or scholarly.
 - C. A piece of writing by the publisher that canvasses a book’s saleability or public appeal.
 - D. A formal piece of writing by the author that acknowledges.
12. Which of the following has no legitimate place in the *abstract* of a research article?
- A. Circumstances of composition
 - B. Essential content of the work
 - C. Select details of method and motive
 - D. Data on which the arguments rest
13. In which of the following sources do we not find the original text bowdlerized?
- A. Public libraries
 - B. Standard scholarly editions
 - C. Annotated student copies
 - D. Freely downloaded books
14. Marks appearing on the top or bottom of a letter of the alphabet to indicate stress, pronunciation, or unusual sounds are called ----- marks.
- A. dialectical
 - B. metacritical
 - C. metanalytical
 - D. diacritical
15. For periodicals consulted online, it is essential that researchers provide the correct information of -----.
- A. the scanned pages or reflowable text for the purpose of citing sources
 - B. a book on CD-ROM and/ or any other such media sourced by them
 - C. a URL or, in some cases, the name of the database sourced by them
 - D. the xerox-copies or reflowable text for the purpose of citing

16. The thumb rule for determining whether or not to use italics for foreign words (in your English text) is to -----.

- A. check with standard English dictionaries to see whether they are listed
- B. consult peer group and go by majority opinion and consensus
- C. look up the *Oxford Companion to English Literature* and follow suit
- D. prefer the general practice in the *Readers' Guide to Periodical*

17. The main head word of an Index entry in a book is normally -----.

- A. a noun or a noun phrase
- B. a qualifying word
- C. an abstract noun
- D. a foreign term

18. Which among the following are integral to the *abstract* one prepares for a research paper?

- A. Prefatory remarks on the selection of topic
- B. Commentaries consulted and discussed
- C. The thesis proposed in a sentence or two
- D. Possible objections to the claims made

19. Read the statement below and choose from the given options the form of reasoning it corresponds to.

“It is a top-down approach to knowledge. It starts with a theory from which a hypothesis is derived and applied to observations about the world. The hypothesis will then be confirmed or rejected, thereby strengthening or weakening the theory.”

- A. Inductive logic
- B. Deductive logic
- C. Retroductive logic
- D. Abductive logic

20. The traditional approach to research (The New Criticism) did not pay much emphasis to-----
---.

- A. matters of genre
- B. scholarship on texts
- C. source of the text
- D. author's biography

21. When a research project is carried out with a non-probability sampling method in which fresh/new units are engaged by other units to form part of the sample, it is called -----.

- A. Snowball sampling
- B. Investigative sampling
- C. Interview sampling
- D. Source sampling

22. Read the following research guideline and select its nature from the given options:

When research draws on social media and online communities, it is important to remember that digital information is generated by individuals... [there] will be one or more human creators responsible for it, who could therefore be regarded as participants; whether and how these potential participants might be traceable should be considered.

- A. metaphysical
- B. ethical
- C. ontological
- D. epistemological

23. Which of the following philosophies of research upholds that “there are many realities, each based on shared perception”?

- A. Positivist
- B. Post-Positivist
- C. Constructivist
- D. Criticalist

24. The difference between scientific and normative research is that -----.

- A. while normative inquiry imposes conclusion, scientific inquiry declares conclusion
- B. while normative inquiry implies conclusion, scientific inquiry draws conclusion
- C. while normative inquiry imposes conclusion, scientific inquiry draws conclusion
- D. while normative inquiry implies conclusion, scientific inquiry declares conclusion

25 ----- are annual publications containing data, especially statistics, about diverse subjects.

- A. Almanacs
- B. Biographical lists
- C. Yearbooks
- D. Philological notes

26. What is *Holistic Perspective* in research?

- A. A study wherein all questions or items assess the same characteristic, skill or quality of the subjects examined.
- B. A thick and extensive set of details concerning methodology and context provided in a research report.
- C. Taking into account almost every aspect or feature of a general social or cultural phenomenon in research.
- D. A form of reasoning in which a generalized conclusion is formulated from particular instances.

27. Choose the correct citation for a published review as part of a more significant work.
- "Racial Stereotype Busters: Black Scientists Who made a Difference." Rev. of *American Science Leaders. Journals of Blacks in Higher Education* 25 (1999):133-34.
 - "Racial Stereotype Busters: Black Scientists Who made a Difference." Rev. *American Science Leaders. Journals of Blacks in Higher Education* 25 (1999):133-34.
 - "Racial Stereotype Busters: Black Scientists Who made a Difference." Rev. of *American Science Leaders* (1999). *Journals of Blacks in Higher Education* 25 (1999):133-34.
 - "Racial Stereotype Busters: Black Scientists Who made a Difference." *American Science Leaders* (1999). *Journals of Blacks in Higher Education* 25 (1999):133-34.
28. What purpose does a DOI serve?
- It offers details pertaining to the number of citations a particular scholarly resource has.
 - It leads the reader to a list of secondary web resources cited by the author of a scholarly article.
 - It offers a unique and permanent link to the location of a scholarly article on the internet.
 - It offers a digital preview of a particular journal article or book chapter that exists only in print form.
29. In *Pantomime*, Derek Walcott incorporates elements from *Robinson Crusoe* to offer an ironic commentary on colonial relationships. In this case, *Robinson Crusoe* serves as a -----.
- hypotext
 - petit narrative
 - hypertext
 - ur-narrative
30. Providing in-text citations for quotations and paraphrases of passages from primary texts used in a doctoral thesis is -----.
- optional as long as all the texts are listed in the bibliography
 - necessary to aid the reader in locating the exact references
 - ornamental as it adheres to the conventions of academic writing
 - unnecessary since the texts are anyway listed in the bibliography
31. In a research essay, the author makes the following observation: "J.K. Rowling's Harry Potter series is a work of individual genius because the author herself reveals that the original idea for the books came to her in a dream on a long train journey." Which of the following fallacies do you find in this statement?
- Intentional fallacy
 - Genetic fallacy
 - Circular argument
 - False dilemma

32. If a researcher wishes to examine popular Hollywood films like *The Lion King*, *10 Things I Hate About You*, *Clueless* and *She's the Man*, s/he would benefit from referring to which of the following journals?

- A. *Adaptation*
- B. *Kunapipi*
- C. *Extrapolation*
- D. *Speculum*

33. In a researcher's bibliographical survey, you encounter the work of thinkers like Donna Haraway, Katherine Hayles, Francesca Ferrando and Cary Wolfe. In which of the following domains of enquiry is her research most likely situated?

- A. Marxist historiography
- B. Literary posthumanism
- C. Cultural anthropology
- D. Masculinity studies

34. With which of the following domains of studies do you associate these theorists: Michel De Certeau, Henri Lefebvre, Edward Soja, Doreen Massey

- A. Trauma studies
- B. Animal studies
- C. Posthumanism
- D. Spatial theory

35. [Text for teaching: A poem.]

English teachers do serious research while preparing for their postgraduate classes. Arrange the following steps/ stages in the most appropriate order in such an effort:

- a. Find poems comparable/ contrastable for further discussion.
- b. Prepare suitable questions for classroom discussion/ for tests.
- c. Consult the *OED*
- d. Collate versions/ variants in other standard editions.
- e. Sample major readings of the poem in respectable sources.
- f. Spot discussion themes/ topical relevance of the text for today.
- g. Check controversial items for flagging (sexist, casteist, racist, elitist shades of meaning or innuendos).
- h. Check the text of the poem in a standard anthology.
- i. List words/ phrases/ allusions etc. for annotation.

- A. i f b g h c b d a
- B. e a h g i c b d f
- C. a h c g i e b f d
- D. h d g c e i f b a

PART B

Essay (15 marks)

1. Artificial Intelligence and the “End” of the Arts
2. Minority Literatures and their Academic Currency
3. The Ethical Turn in Literary Studies
4. Conflict, War and Violence in Contemporary Literature
5. End of Democracy: Silencing Dissent in Academia
6. The New Turn: Plastic and Literature
7. Sub-genres of the Autobiography
8. Animals in Literature

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

In the following poem, how is the materiality of memory foregrounded within the institutional context of the family?

The Chiffonier

You're glad I like the chiffonier. But I
 feel suddenly uneasy, scenting why
 you're pleased I like this pretty thing you've bought,
 the twin of the one that stood beside your cot
 when you were small: you've marked it down for me;
 it's not too heavy to be sent by sea
 when the time comes, and its got space inside
 to pack some other things you've set aside,
 things that are small enough to go by water
 twelve thousand miles to me, your English daughter.
 I know your habits – writing all our names
 in books and on the backs of picture frames,
 allotting antique glass and porcelain dishes
 to grand-daughters according to their wishes,
 promising me the tinted photograph

C-16

of my great grandmother. We used to laugh,
 seeing how each occasional acquisition
 was less for you than for later disposition:
 'You know how Marilyn likes blue and white
 china? I've seen some plates I thought I might
 indulge in.' Bless you mother! But we're not
 quite so inclined to laugh now that you've got
 something that's new to you but not a part
 of your estate: that weakness in your heart.
 It makes my distance from you, when I go
 back home next week, suddenly swell and grow
 from thirty hours' flying to a vast
 galactic space between present and past.
 How many more times can I hope to come
 to Wellington and find you still at home?
 We've talked about it, as one has to, trying
 to see the lighter aspects of your dying:
 'You've got another twenty years or more'
 I said 'but when you think you're at death's door
 just let me know. I'll come and hang about
 for however long it takes to see you out.'
 'I don't think it'll be like that' you said:
 'I'll pop off suddenly one night in bed.'
 How secretive! How satisfying! You'll
 sneak off, a kid running away from school –
 well, that at least's the only way I find
 I can bring myself to see it in my mind.
 But I see you now in your Indian skirt
 and casual cornflower-blue linen shirt
 in the garden, under your feijoa tree,
 looking about as old or young as me.
 Dear little Mother! Naturally I'm glad
 you found a piece of furniture that had
 happy associations with your youth;
 and yes, I do admire it – that's the truth:
 its polished wood and a touch of Art Nouveau
 appeal to me. But surely you must know
 I value this or any other treasure
 of yours chiefly because it gives you pleasure.
 I have to write this now, while you're still here:
 I want my Mother, not her chiffonier.

OR

C-16

Prose

Q. Comment on the author's views on the relation between racialized body, the ontological 'self' and consciousness.

Dirty nigger!" Or simply, "Look, a Negro!"

I came into the world imbued with the will to find a meaning in things, my spirit filled with the desire to attain to the source of the world, and then I found that I was an object in the midst of other objects. Sealed into that crushing objecthood, I turned beseechingly to others. Their attention was a liberation, running over my body suddenly abraded into nonbeing, endowing me once more with an agility that I had thought lost, and by taking me out of the world, restoring me to it. But just as I reached the other side, I stumbled, and the movements, the attitudes, the glances of the other fixed me there, in the sense in which a chemical solution is fixed by a dye. I was indignant; I demanded an explanation. Nothing happened. I burst apart. Now the fragments have been put together again by another self.

As long as the black man is among his own, he will have no occasion, except in minor internal conflicts, to experience his being through others. There is of course the moment of "being for others," of which Hegel speaks, but every ontology is made unattainable in a colonized and civilized society. It would seem that this fact has not been given sufficient attention by those who have discussed the question. In the *Weltanschauung* of a colonized people there is an impurity, a flaw that outlaws any ontological explanation. Someone may object that this is the case with every individual, but such an objection merely conceals a basic problem. Ontology—once it is finally admitted as leaving existence by the wayside—does not permit us to understand the being of the black man. For not only must the black man be black; he must be black in relation to the white man. Some critics will take it on themselves to remind us that this proposition has a converse. I say that this is false. The black man has no ontological resistance in the eyes of the white man. Overnight the Negro has been given two frames of reference within which he has had to place himself. His metaphysics, or, less pretentiously, his customs and the sources on which they were based, were wiped out because they were in conflict with a civilization that he did not know and that imposed itself on him.

The black man among his own in the twentieth century does not know at what moment his inferiority comes into being through the other. Of course I have talked about the black problem with friends, or, more rarely, with American Negroes. Together we protested, we asserted the equality of all men in the world. In the Antilles there was also that little gulf that exists among the almost-white, the mulatto, and the nigger. But I was satisfied with an intellectual understanding of these differences. It was not really dramatic. And then. . . .

C-16

And then the occasion arose when I had to meet the white man's eyes. An unfamiliar weight burdened me. The real world challenged my claims. In the white world the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity. It is a third-person consciousness. The body is surrounded by an atmosphere of certain uncertainty. I know that if I want to smoke, I shall have to reach out my right arm and take the pack of cigarettes lying at the other end of the table. The matches, however, are in the drawer on the left, and I shall have to lean back slightly. And all these movements are made not out of habit but out of implicit knowledge. A slow composition of myself as a body in the middle of a spatial and temporal world—such seems to be the schema. It does not impose itself on me; it is, rather, a definitive structuring of the self and of the world—definitive because it creates a real dialectic between my body and the world.

(Excerpt from Franz Fanon's *Black Skin, White Masks*)

EE 2023

KEY

Ph.D. English

- | | |
|--------|--------|
| 1 (B) | 21 (A) |
| 2 (B) | 22 (B) |
| 3 (C) | 23 (C) |
| 4 (D) | 24 (B) |
| 5 (C) | 25 (A) |
| 6 (A) | 26 (C) |
| 7 (B) | 27 (A) |
| 8 (B) | 28 (C) |
| 9 (D) | 29 (A) |
| 10 (C) | 30 (B) |
| 11 (B) | 31 (B) |
| 12 (A) | 32 (A) |
| 13 (B) | 33 (B) |
| 14 (D) | 34 (D) |
| 15 (C) | 35 (D) |
| 16 (A) | |
| 17 (A) | |
| 18 (C) | |
| 19 (B) | |
| 20 (D) | |