

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY

HYDERABAD – 500 007

MA LITERATURES IN ENGLISH

ENTRANCE EXAMINATION

MODEL PAPER

Language (20 Marks)

Choose the best answer from the FOUR possibilities. All the questions carry ONE MARK each. There is no Negative marking.

20 x 1= 20 marks

1. his friends speaks any English.
a. Both of b. Neither c. Either d. Some
2. How many books..... he? Three so far.
a. did, write b. have, written c. has, written d. has, written
3. Mr Gomes was worried because his wife.....
a. hasn't phoned b. wasn't phoning c. hadn't phoned d. didn't phoned
4. An enclosure for keeping birds is called a/an
a. zoo b. aviary c. apiary d. aquarium
5. A speech that is delivered without much preparation is referred to as a/an
a. quick address b. debate c. impromptu speech d. curtain lecture
6. The prisoners who from the central prison this morning are very dangerous.
a. rushed b. escaped c. abandoned d. escaped
7. Smitha and Varsha were supposed to come at 8.00 am.?
a. wasn't she b. weren't she c. don't they d. weren't they
8. The most appropriate meaning for the idiom, 'in cold blood' is
a. in full operation b. unintentionally c. deliberately d. aimlessly
9. It is often said that the hyena is an aggressive animal, but in fact it is not many people believe.
a. so vicious as b. so vicious that c. as viciously as d. more vicious
10. The antonym of the word, 'Abjure' is
a. to acknowledge b. to disown c. deny d. hate
11. She realized that she had said something very unfair. She was compelled to

- a. mince her own words b. gulp her words c. eat her own words d. digest her words
12. If I , I would have accepted the offer.
 a. was you b. were you c. aren't you d. would you
13. Which of the following is not commonly used as a collective noun for a group of ships?
 a. flotilla b. armada c. fleet d. bevy
14. English is today Native language worldwide after Chinese and Hindi.
 a. the much spoken b. most spoken c. the most spoken d. the more spoken
15. He fell in love with..... French girl while he was working in France.
 a. the b. a/the c. an d. no article necessary
16. I will see you ten days' time.
 a. after b. in c. before d. for
17. Given below are 3 parts of a Sentence, A, B, C. Find out the part which contains an error:
 A. Hardly had we settled down B. for the night's rest when we were
 C. startled by the loud noise being made outside the house. D. No error.
- A b. B c. C d. D
18. Find out the synonym for the word, "nonchalant:"
 a. casual b. serious c. pleasant d. wicked
19. The warden has a kindly
 a. deposition b. division c. disposition d. dispensation
20. In which of the following sentences, the usage of the word, "reproachful" is inappropriate?
 a. He was quite reproachful of my decision
 b. It was difficult for the actor to face the reproachful public opinion
 c. The judge was very reproachful towards him so he was acquitted quickly
 d. Reproachful media was responsible for preventing the misuse of power

Section II: Literature and its Contexts (40 Marks)

1. The slogan "Make it new" is associated with:
 a. E.M. Forster b. T.S. Eliot c. Ezra Pound d. Dorothy Richardson
2. The Nobel Prize in Literature for 2016 was awarded to:
 a. Mario Vargas Llosa b. Bob Dylan c. Patrick Modiano d. Günter Grass

3. Which of the following options represents the correct chronological order of the works mentioned?
- The Clash of Civilizations and the Remaking of World Order* (Samuel Huntington), *The Decline of the West* (Oswald Spengler), *The End of History and the Last Man* (Francis Fukuyama), *The Interpretation of Dreams* (Sigmund Freud)
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4. Which celebrated novel has the following words in its opening part? – “. . . what a morning—fresh as if issued to children on a beach. What a lark! What a plunge!”
- E M Forster’s *Howards End*
 - Virginia Woolf’s *Mrs Dalloway*
 - Joyce’s *A Portrait of the Artist as a Young Man*
 - D.H. Lawrence’s *Sons and Lovers*
5. Find out the **incorrect** match:
- Arun Kolatkar - Marathi
 - Jayant Mahapatra - Odiya
 - Agha Shahid Ali - Kashmiri
 - Amrita Pritam – Rajasthani
6. *The Handmaid’s Tale*, *The Heart Goes Last* and *The Blind Assassin* are novels by:
- Janette Oke
 - Doris Lessing
 - Edith Wharton
 - Margaret Atwood
7. What does the term *Bildungsroman* mean?
- novel of education
 - artist novel
 - metafiction
 - autobiographical novel
8. “Literature of Exhaustion,” a 1967 essay written by _____, is widely considered a manifesto of postmodernism.
- Thomas Pynchon
 - Donald Barthelme
 - Vladimir Nabokov
 - John Barth
9. *The Zoo Story*, a play written by Edward Albee, was originally titled as
- Peter and Jerry*
 - A Tragicomedy in Two Acts*
 - A Comedy of Ancient and Modern Life*
 - Rhinoceros*
10. Name the author of the critical work, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*.
- M.H. Abrams
 - Harold Bloom
 - René Wellek
 - John Crowe Ransom
11. Who among the following is **not** a recipient of the Booker Prize?
- Salman Rushdie
 - Kiran Desai
 - Amitav Ghosh
 - Arundhati Roy
12. *A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects* is an early work of feminist philosophy written by _____.
- John Stuart Mill
 - Toril Moi
 - Simone de Beauvoir
 - Mary Wollstonecraft
13. Edward Said published his ground-breaking work *Orientalism* in the year _____.
- 1972
 - 1976
 - 1978
 - 1980

14. Which of the following is a work written by José Ortega y Gasset?
- The Transparency of Evil: Essays on Extreme Phenomena*
 - Eichmann in Jerusalem: A Report on the Banality of Evil*
 - The Dehumanization of Art and Other Essays on Art, Culture, and Literature*
 - Transfiguration of the Commonplace: A Philosophy of Art*
15. Which of the following **cannot** be considered a *bildungsroman*?
- Great Expectations*
 - David Copperfield*
 - The Old Man and the Sea*
 - Wilhelm Meister's Apprenticeship*
16. Which of the following is considered one of Shakespeare's 'mature comedies'?
- The Two Gentlemen of Verona*
 - Love's Labour's Lost*
 - Twelfth Night*
 - The Comedy of Errors*
17. A canto is _____.
- formal division in a long poem
 - formal division in a novelette
 - formal division in a closet drama
 - formal division in a biography
18. Which of the following is a critical work by John Dryden?
- An Essay of Dramatic Poesy*
 - Lives of the Poets*
 - An Essay on Criticism*
 - The Study of Poetry*
19. Which of the following movements best denotes the literature produced during the period between the two world wars?
- Modernism
 - Postmodernism
 - Realism
 - Naturalism
20. Which among the following is **not** a transgender narrative?
- I am Vidya*
 - The Truth about Me*
 - Prisons We Broke*
 - Myself Mona Ahmad*
21. The philosophical perspective and method called phenomenology was established by ____
- Edmund Husserl
 - Martin Heidegger
 - Emmanuel Levinas
 - Karl Jaspers
22. Which among the following books is **not** written by Mahasweta Devi?
- Bitter Soil*
 - Mother of 1084*
 - Imaginary Maps*
 - A New World*
23. Who among the following is a Native American Writer?
- Leslie Marmon Silko
 - Alice Walker
 - Jamaica Kincaid
 - Maya Angelou
24. Which famous poem begins as follows?
- Arms, and the man I sing, who, forc'd by fate,/And haughty Juno's unrelenting hate,
Expell'd and exil'd, left the Trojan shore
- Milton's *Paradise Lost*
 - Homer's *Odyssey*
 - Virgil's *Aeneid*
 - Homer's *Iliad*
25. "It grieves me much," replied the peer again
"Who speaks so well should ever speak in vain. . ."
The above lines illustrate:
- Irony
 - personification
 - synecdoche
 - metaphor
26. Find out the odd pair among the following:
- Procession* – Badal Sircar
 - Ghashiram Kotwal* - Vijay Tendulkar

- c. *Adhe Adhure* - Mohan Rakesh d. *Aurat* - Habib Tanvir
27. Who authored the famous essay “The Death of the Author”?
a. Michel Foucault b. Roland Barthes c. Louis Althusser d. Pierre Macherey
28. Who among the following wrote the novel *Things Fall Apart*?
a. Chinua Achebe b. Wole Soyinka c. Margaret Atwood d. Patrick White
29. Who among the following is **not** associated with Surrealism?
a. Filippo Marinetti b. Max Ernst c. Andre Breton d. Gillaume Apollinaire
30. Find the correct match:
a. Shashi Deshpande- *Fasting, feasting* b. Nayanatara Sahgal – *The Binding Vine*
c. Anita Desai - *Storm in Chandigarh* d. Bharathi Mukherjee – *Leave it to me*
31. Which of the following is an example of closet drama?
a. Bertolt Brecht’s *Mother Courage and Her Children* b. Ben Jonson’s *Volpone*
c. J.M. Barrie’s *The Admirable Crichton* d. P B Shelley's *Prometheus Unbound*
32. The term “interpretive communities” was introduced by
a. Hans Robert Jauss b. Stanley Fish c. Wolfgang Iser d. Barbara Johnson.
33. Who among the following is **not** a Victorian poet?
a. Matthew Arnold b. Robert Browning c. Elizabeth Barrett Browning d. Sylvia Plath
34. Which one of the following lists is chronologically arranged?
a. *A King and No King-The Tempest-Doctor Faustus-Everyman in His Humour*
b. *Doctor Faustus-Everyman in His Humour-A King and No King-The Tempest*
c. *Everyman in His Humour-Doctor Faustus- The Tempest- A King and No King*
d. *Doctor Faustus-Everyman in His Humour-The Tempest-A King and No King*
35. Which among the following is a Booker Prize winner?
a. *Narcopolis* b. *The Lowland* c. *The Inheritance of Loss* d. *Interpreter of Maladies*
36. The Theatre of Cruelty is a theatrical form developed by
a. Henrik Ibsen b. August Strindberg c. Antonin Artaud d. Samuel Beckett
37. Who among the following philosophers made the statement “Cogito, ergo sum” (I think, therefore I am)?
a. Immanuel Kant b. René Descartes c. Bertrand Russell d. Ludwig Wittgenstein
38. Mary Ann Evans wrote under the pseudonym -----
a. Emily Bronte b. George Eliot c. Mrs Gaskell d. Jane Austen
39. Who coined the term Axial Age?
a. Karl Popper b. Bertrand Russell c. Karl Jaspers d. Charles Darwin
40. *Ab ovo*, considered antithetical to the device called *in medias res*, means
a. from the beginning b. into the middle of things
c. self-reflexive writing d. from the end .

Section III (Comprehension)
(40 Marks)

I. Read the following passage and answer the questions given below: 20 marks

The Orient that appears in Orientalism, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire. If this definition of Orientalism seems more political than not, that is simply because I think Orientalism was itself a product of certain political forces and activities. Orientalism is a school of interpretation whose material happens to be the Orient, its civilizations, peoples, and localities. Its objective discoveries—the work of innumerable devoted scholars who edited texts and translated them, codified grammars, wrote dictionaries, reconstructed dead epochs, produced positivistically verifiable learning—are and always have been conditioned by the fact that its truths, like any truths delivered by language, are embodied in language, and what is the truth of language, Nietzsche once said, but

a mobile army of metaphors, metonyms, and anthropomorphisms—in short, a sum of human relations, which have been enhanced, transposed, and embellished poetically and rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are.¹

Perhaps such a view as Nietzsche's will strike us as too nihilistic, but at least it will draw attention to the fact that so far as it existed in the West's awareness, the Orient was a word which later accrued to it a wide field of meanings, associations, and connotations, and that these did not necessarily refer to the real Orient but to the field surrounding the word.

Thus Orientalism is not only a positive doctrine about the Orient that exists at any one time in the West; it is also an influential academic tradition (when one refers to an academic specialist who is called an Orientalist), as well as an area of concern defined by travelers, commercial enterprises, governments, military expeditions, readers of novels and accounts of exotic adventure, natural historians, and pilgrims to whom the Orient is a specific kind of knowledge about specific places, peoples, and civilizations. For the Orient idioms became frequent, and these idioms took firm hold in European discourse. Beneath the idioms there was a layer of doctrine about the Orient; this doctrine was fashioned out of the experiences of many Europeans, all of them converging upon such essential aspects of the Orient as the Oriental character, Oriental despotism, Oriental sensuality, and the like. For any European during the nineteenth century—and I think one can say this almost without qualification—Orientalism was such a system of truths, truths in Nietzsche's sense of the word. It is therefore correct that every European, in what he could say about the Orient, was consequently a racist, an imperialist, and almost totally ethnocentric. Some of the immediate sting will be taken out of these labels if we recall additionally that human societies, at least the more advanced cultures, have rarely offered the individual anything but imperialism, racism, and ethnocentrism for dealing with "other" cultures. So Orientalism aided and was aided by general cultural pressures that tended to make more rigid the sense of difference between the European and Asiatic parts of the world. My contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient's difference with its weakness.

This proposition was introduced early in Chapter One, and nearly everything in the pages that followed was intended in part as a corroboration of it. The very presence of a "field" such as Orientalism, with no corresponding equivalent in the Orient itself, suggests

the relative strength of Orient and Occident. A vast number of pages on the Orient exist, and they of course signify a degree and quantity of interaction with the Orient that are quite formidable; but the crucial index of Western strength is that there is no possibility of comparing the movement of Westerners eastwards (since the end of the eighteenth century) with the movement of Easterners westwards. Leaving aside the fact that Western armies, consular corps, merchants, and scientific and archaeological expeditions were always going East, the number of travelers from the Islamic East to Europe between 1800 and 1900 is minuscule when compared with the number in the other direction.² Moreover, the Eastern travelers in the West were there to learn from and to gape at an advanced culture; the purposes of the Western travelers in the Orient were, as we have seen, of quite a different order. In addition, it has been estimated that around 60,000 books dealing with the Near Orient were written between 1800 and 1950; there is no remotely comparable figure for Oriental books about the West. As a cultural apparatus Orientalism is all aggression, activity, judgment, will to-truth, and knowledge. The Orient existed for the West, or so it seemed to countless Orientalists, whose attitude to what they worked on was either paternalistic or candidly condescending—unless, of course, they were antiquarians, in which case the "classical" Orient was a credit to them and not to the lamentable modern Orient. And then, beefing up the Western scholars' work, there were numerous agencies and institutions with no parallels in Oriental society.

Such an imbalance between East and West is obviously a function of changing historical patterns. During its political and military heyday from the eighth century to the sixteenth, Islam dominated both East and West. Then the center of power shifted westwards, and now in the late twentieth century it seems to be directing itself back towards the East again. My account of nineteenth-century Orientalism in Chapter Two stopped at a particularly charged period in the latter part of the century, when the often dilatory, abstract, and projective aspects of Orientalism were about to take on a new sense of worldly mission in the service of formal colonialism. It is this project and this moment that I want now to describe, especially since it will furnish us with some important background for the twentieth-century crises of Orientalism and the resurgence of political and cultural strength in the East.

(from *Orientalism* by Edward Said)

Choose the most appropriate answer from the four options given with each question:

(10 × 2 = 20)

1. What is the truth of language according to Nietzsche?
 - a. A mobile army of metaphors, metonymies and anthropomorphisms, in short, illusions
 - b. Codified grammars
 - c. A system of representations
 - d. The work of innumerable devoted scholars
2. It can be inferred from the passage that the concept of Orientalism is a construct of:
 - a. Oriental despotism
 - b. The West
 - c. The Philologists and the grammarians
 - d. The oriental people
3. European interpretation of the Orient according to Edward Said is:
 - a. A system of truth in language
 - b. An interpretation

- c. Nihilistic
 - d. Racist, imperialist and almost totally ethnocentric
4. The argument of Edward Said in the passage is that:
 - a. Orientalism was a true interpretation of the West
 - b. Orientalism was basically a political doctrine
 - c. Orientalism is about the interpretation of cultures
 - d. Orientalism is positivistic and nihilistic
 5. What makes Said form a low opinion about the Eastern travellers in comparison with the Western travellers?
 - a. Eastern travellers go to the West to learn and to keep wondering at the advanced culture of the West
 - b. Western travellers were also condescending and their knowledge of the East was also miniscule
 - c. Western travellers were aggressive in their approach to culture
 - d. Western scholarship was not equal to Eastern scholarship
 6. The given passage is:
 - a. Descriptive
 - b. Allegorical
 - c. Argumentative
 - d. Epigrammatic
 7. Said is of the opinion that:
 - a. The West dominated the East during the Medieval period
 - b. Islam dominated both East and West from Eight century to the Sixteenth
 - c. Power was not shifted to the West even after sixteenth century
 - d. The West failed to conduct accurate archaeological expeditions
 8. Orientalism as an academic discourse:
 - a. opposes Imperialism
 - b. supports Imperialism
 - c. has nothing to do with Imperialism
 - d. supports freedom movements
 9. According to the author Orientalism is:
 - a. a Western traveller's account
 - b. a Codified grammar
 - c. a Western representation of the 'Truths'
 - d. a school of interpretation
 10. Orientalism as a project involved:
 - a. Invasion
 - b. Production of literature
 - c. Codified grammar
 - d. Translation

II. Read the following poem and answer the questions given below: 20 marks

SUZANNE TAKES YOU DOWN

Suzanne takes you down
to her place near the river,
you can hear the boats go by
you can stay the night beside her.
And you know that she's half crazy
but that's why you want to be there
and she feeds you tea and oranges
that come all the way from China.
Just when you mean to tell her
that you have no gifts to give her,
she gets you on her wavelength
and she lets the river answer
that you've always been her lover.

And you want to travel with her,
want to travel blind
and you know that she can trust you
you've touched her perfect body
with your mind.

Jesus was a sailor
when he walked upon the water
and he spent a long time watching
from a lonely wooden tower
and when he knew for certain
only drowning men could see him
he said All men will be sailors then
until the sea shall free them,
but he himself was broken
long before the sky would open,
forsaken, almost human,
he sank beneath your wisdom like a stone.

And you want to travel with him,
you want to travel blind
and you think maybe you'll trust him
because he touched your perfect body
with his mind.

Suzanne takes your hand
and she leads you to the river,
she is wearing rags and feathers
from Salvation Army counters.
The sun pours down like honey
on our lady of the harbour
as she shows you where to look
among the garbage and the flowers,
there are heroes in the seaweed
there are children in the morning
they are leaning out for love

they will lean that way forever
while Suzanne she holds the mirror.

And you want to travel with her
and you want to travel blind
and you're sure that she can find you
because she's touched her perfect body
with her mind.

Leonard Cohen

Choose the most appropriate answer from the four options given with each question:
(10 × 2 = 20)

11. The speaking persona of the poem is:
 - a. A third person narrator
 - b. Suzanne
 - c. Suzanne's lover
 - d. Jesus
12. What does he mean to tell Suzanne?
 - a. That she is half crazy
 - b. That he has no gifts to give her
 - c. He wants to travel blind with her
 - d. That he always loves her
13. 'Wooden tower' in the poem refers to
 - a. The place where Jesus lived
 - b. Where Jesus was crucified
 - c. Wooden-cross
 - d. The boat Jesus sailed
14. The figure of speech used in the line "he sank beneath your wisdom like a stone" is:
 - a. Synecdoche
 - b. Metaphor
 - c. Metonymy
 - d. Simile
15. The narration shifts from the present to the past in the
 - a. Second verse paragraph
 - b. Third verse paragraph
 - c. Fourth verse paragraph
 - d. First verse paragraph
16. In the narration Jesus is described as 'a sailor,' the connotative meaning is:
 - a. Jesus can save the drowning men
 - b. That he himself was broken
 - c. That he was left alone
 - d. That though he was a sailor he sank like a stone
17. Suzanne "can trust you" later the poet says "you'll trust him;" "him" in the sentence refers to:

- a. The lover
 - b. Jesus
 - c. The human being
 - d. The narrator
18. The figure of speech used in the images “the garbage and the flowers” is:
- a. Oxymoron
 - b. Hyperbole
 - c. Synecdoche
 - d. Paradox
19. The lines, “because you’ve touched her perfect body/ with your mind,”/ “because he touched your perfect body”/ “with his mind”/ “because she’s touched her perfect body/ with her mind,” illustrate an instance of
- a. Syntactic parallelism
 - b. Foregrounding
 - c. Juxtaposition
 - d. Montage
20. The narrator uses the refrain, “you want to travel blind” in the poem means:
- a. When you walk upon the water you want to travel blind
 - b. When you are touched, you want to travel blind
 - c. When you are among garbage and flower you want to travel blind
 - d. When you love somebody, you want to travel blind
-