

XH-C2: English

C2.1 Multi-genre literatures in English—poetry, the novel and other forms of fiction including the short story, drama, creative non-fiction, and non-fiction prose—with emphasis on the long 19th and 20th centuries

C2.2 Especially in a comparative context, anglophone and in English translation, literatures from India and, extending to some degree, the larger Indian subcontinent

C2.3 Literary criticism and theory; critical and cultural intellectual-traditions and approaches widely referred to and used in the discipline of English

C2.4 History of English literature and English literary studies

C2.5 Research approaches and methodologies, including interpretive techniques responsive to literary forms, devices, concepts, and genres

Note: (i) The five units above list aspects the question paper will include rather than signal separate modules or sections; these five units listed are not necessarily exclusive to each other either. The question paper will also not be divided into sections corresponding to the above aspects; and, (ii) While the paper will test candidates for a reasonable breadth of disciplinary knowledge, it would prioritize conceptual depth and methodological sensitivity demonstrative of disciplinary training over information wherever possible.

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XH-C2: English (60 marks)

Q1. to Q 12. are MCQ where only one answer is correct. Each question carries one mark.

Q1. Which of the following texts consists of a series of twelve eclogues, one for each month of the year?

- (A) *The Shepheardes Calendar*
- (B) *Nature's Pictures drawn by Fancy's Pencil to the Life*
- (C) "A Valediction: Forbidding Mourning"
- (D) *Tottel's Miscellany*

Q2. *Karukku, Baluta, Akkarmasi* are all examples of _____.

- (A) autobiographies by Dalit women
- (B) Dalit autobiographies
- (C) coming of age novels in Marathi
- (D) Tamil poetry collections

Q3. Very famously Virginia Woolf had this to say of a well-known English novel: 'one of the few English novels written for grown-up people.' Of which novelist and novel was she speaking?

- (A) George Eliot, *Middlemarch*
- (B) Aphra Behn, *Oroonoko*
- (C) Emily Bronte, *Wuthering Heights*
- (D) Jane Austen, *Persuasion*

Q4. Who is the author of *Beloved, Sula, Song of Solomon, The Bluest Eye*?

- (A) Jamaica Kincaid
- (B) Alice Walker
- (C) Gwendolyn Brooks
- (D) Toni Morrison

- Q5. M. H. Abram's *The Mirror and the Lamp* is a study of_____.
- (A) the Renaissance
 - (B) the Reformation
 - (C) Romanticism
 - (D) Modernism
- Q6. What is common among to the following: *When Memory Dies*, *Anil's Ghost*, *Funny Boy*, *A Story of Brief Marriage*, *Gorilla*, *Atawaka Putthu* (Half Moon Sons)?
- (A) They represent Tamil voices in Sri Lankan fiction.
 - (B) They are set against the Sri Lankan civil war.
 - (C) They thematise anticolonial uprisings in Sri Lanka.
 - (D) They count as progressive Sinhala fiction that narrate stories of youth insurrections.
- Q7. The treatise on 'dhvani' in aesthetic theory by Anandavardhana titled *Dhvanyaloka* is usually published along with the famous commentary on this text by the Shaiva philosopher from Kashmir, _____.
- (A) Kshemendra
 - (B) Utpaladeva
 - (C) Bhartrihari
 - (D) Abhinavagupta
- Q8. Which of the following statements is NOT true about *Don Quixote*?
- (A) The novel is about what happens when romantic idealism clashes with the real world.
 - (B) Many of *Don Quixote*'s recurring elements were drawn from its author Cervantes's life
 - (C) Social class in the novel is rarely an impediment to what a character truly wants.
 - (D) *Don Quixote* is often taken to be the founding moment of the European novel.

- Q9. Which of the following is NOT based upon the *Mahabharata*?
- (A) *Yayati* by Girish Karnad
 - (B) *The Great Indian Novel* by Shashi Tharoor
 - (C) *The Forest of Enchantments* by Chitra Bannerjee Divakurani
 - (D) *The Difficulty of Being Good: On the Subtle Art of Dharma* by Gurucharan Das
- Q10. In which of the following pairs of poems does Milton celebrate the classical goddesses Mirth and Melancholy each with their specific attributes in a poetic style reminiscent of both Italian verse and Elizabethan and Jacobean poetry?
- (A) “Comus” and “Lycidas”
 - (B) “Lycidas” and “L’Allegro”
 - (C) “Il’Penseroso” and “Lycidas”
 - (D) “L’Allegro” and “Il’Penseroso”
- Q11. The word migration (‘Hijra’) in the title of Tayib Salih’s novel *Season of Migration to the North* refers to_____.
- (A) migratory birds in Sudan
 - (B) the protagonist’s deep desire to go back to Sudan
 - (C) the fraught nature of the colonial condition, especially in terms of its pathologies
 - (D) Islamism in parts of Africa
- Q12. In an essay assessing the political career of a famous public figure, the following words were written as a conclusion by a well-known essayist and novelist of the 20th century: “but regarded simply as a politician, and compared with leading political figures of our time, how clean a smell he has managed to leave behind!” Who was the essayist and on whose political career was this essay written?
- (A) Graham Greene on John F. Kennedy
 - (B) Somerset Maugham on Charles de Gaulle
 - (C) George Orwell on Mohandas Gandhi
 - (D) E. M. Forster on Winston Churchill

Q13. to Q 22. are MCQ type, where only one answer is correct. Each question carries two marks.

Q13. The author's "Foreword" of which book has the following words?:

"The telling has not been easy. One has to convey in a language that is not one's own; the spirit that is one's own. [...] I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make-up, like Sanskrit or Persian was before, but not of our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write only as Indians."

- (A) *Midnight's Children*
- (B) *Kanthapura*
- (C) *Rajmohan's Wife*
- (D) *Swami and Friends*

Q14. Identify the novel whose preface begins with the following words:

The world is so taken up of late with novels and romances, that it will be hard for a private history to be taken for genuine, where the names and other circumstances of the person are concealed, and on this account we must be content to leave the reader to pass his own opinion upon the ensuing sheet, and take it just as he pleases.

The author is here supposed to be writing her own history, and in the very beginning of her account she gives the reasons why she thinks fit to conceal her true name, after which there is no occasion to say any more about that.

- (A) Daniel Defoe's *Moll Flanders*
- (B) Samuel Richardson's *Clarissa*
- (C) Charlotte Perkins Gilman, *What Diantha Did*
- (D) Elizabeth Gaskell's *Mary Barton*

Q15. Match the two columns

| | |
|---------------------|---------------------------|
| i. Audience centric | a. New Criticism |
| ii. Author centric | b. Romanticism |
| iii. World centric | c. Reader response Theory |
| iv. Text centric | d. Historicism |

- (A) i-d, ii-b, iii-a, iv-c
 (B) i-b, ii-c, iii-d, iv-a
 (C) i-c, ii-b, iii-d, iv-a
 (D) i-c, ii-a, iii-b, iv-c
- Q16. Literary canons in India's regional languages, primarily forged in the colonial period, took as their point of departure the premodern corpus of bhakti. The word 'premodern' in this context directs us to the_____.
- (A) medieval epoch during which Muslim dynasties ruled
 (B) the time before 1858 when the Crown formally assumed rule of India
 (C) persistence of idioms from the Indo-Islamic millennium in Indian modernity
 (D) oblivion of idioms from the Indo-Islamic millennium in Indian modernity
- Q17. Eric Auerbach's argument about realism in European literature in *Mimesis* underscores_____.
- (A) how the West invented the idea of realism and made it the dominant generic mode of representation from the nineteenth century onwards
 (B) how mankind has been harried by, and has therefore meditated on, reality since the beginning of time
 (C) how the reality of present experience (the experience of the present) as a figure of the future has been an integral aspect of its literary tradition since ancient times
 (D) how Western realism is different from non-Western realism

- Q18. “A tragedy, then, is the imitation of an action that is long and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in_____; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions.”
Fill in the blanks in this definition of tragedy offered Aristotle, taken from the Ingram Bywater translation of *Poetics*.
- (A) a narrative, not in a poetic form
 - (B) a dramatic, not in a narrative form
 - (C) a poetic, not in a dramatic form
 - (D) a dramatic, not in a poetic form
- Q19. Who coined the phrase “school of suspicion” (also known as the hermeneutics of suspicion) and about whom?
- (A) Tristan Todorov, about Nietzsche, Freud and Schopenhauer
 - (B) Paul Ricoeur, about Nietzsche, Freud and Marx
 - (C) Roland Barthes, about Althusser, Derrida and Lacan
 - (D) Louis Althusser, about Derrida, Marx and Freud
- Q20. In V. S. Naipaul’s novel *The Enigma of Arrival*, the first-person narrator as newly arrived in the English countryside tries to re-imagine the English landscape from the point of view of an ex-colonial. What the novel does in this is to_____.
- (A) present the ‘spectre of comparison’ wherein the English landscape exerts a fascination for the ex-colonial
 - (B) posit England as a way of ‘forgetting’ Trinidad
 - (C) suggest that Trinidad and England represent two different kinds of landscapes, so incommensurable that they cannot be compared
 - (D) embrace the idea of an ‘English landscape

- Q21. In Mahasweta Devi's story, 'The Hunt,' Mary from the Oraon tribe 'hunts' the character about to sexually assault her. Devi's story is replete with images and metaphors drawn from the annual hunt that is a high point of the Oraon calendar. Devi's attempt in this story is to _____.
- (A) narrate how the bloodthirstiness of the hunt can be used by this Oraon woman to defend herself
 - (B) show how the idea of power can be handed down as a gift ancestrally in the annual hunt, and can translate into Mary's ability to turn the tables against the predator
 - (C) celebrate the traditions of the indigenous people of India
 - (D) None of the other options
- Q22. When the term 'untranslatable' is evoked in translation theory, the presumption or the implication is that _____.
- (A) translation is a heuristic process
 - (B) words and phrases are to be understood as lexical vestibules opening out into other languages and not exact equivalents
 - (C) genuine comparative literature is an impossibility
 - (D) the richer the text is in one language, the more impossible it is to translate it: such texts should be left untranslated

Q23. to Q30. are MSQ type, where one or more answers are correct. Each question carries one mark.

Q23. Which among the following apply/applies to Amitav Ghosh's book *In an Antique Land*?

- (A) It is a multi-generic book.
- (B) It is a work of history in the guise of a traveller's tale.
- (C) The 'antique land' refers to Egypt and the book is about the relationship India shares with Egypt.
- (D) It is a history of early Pharaonic Egypt

Q24. In his essay "The Modest Proposal," Jonathan Swift argues that the best the colonized Irish can do is offer up their children for the English to feed on. The rhetoric the essay deploys or the area of writing in which Swift excelled is/are _____.

- (A) satire
- (B) innuendo
- (C) irony
- (D) double entendre

Q25. Which of the following is/are written by M. G. Vassanji?

- (A) *Uhuru Street*
- (B) *The In-Between World of Vikram Lall*
- (C) *Such a Long Journey*
- (D) *Cereus Blooms at Night*

Q26. The following—Arun Kolatkar, Adil Jussawala, Arvind Krishna Mehrotra, Namdeo Dhasal, Dom Moraes, Eunice de Souza—all _____.

- (A) can be described as 'Bombay poets'
- (B) wrote poetry primarily in the English language
- (C) were editors at *The Bombay Literary Review* in different points in history
- (D) were founding members of the art and craft scene of Bombay in the 1960s

- Q27. Which of the following is/are true of the Gutenberg Bible?
- (A) It is the first ever printed book in the world.
 - (B) It is printed using mass-produced movable metal type.
 - (C) It was printed in 1550s by Johannes Gutenberg in Mainz, in present-day Germany.
 - (D) It is an edition of the Latin Vulgate.
- Q28. Samuel Beckett's *Krapp's Last Tape* employs the banana motif throughout, to show which of the following?
- (A) The repetitiveness and futility of human goals
 - (B) The text's affinity with ecology and environment
 - (C) The text's close familiarity with the slapstick humour of popular cinema
 - (D) The text's investment in the symbolic implications of the form and the colour of a banana
- Q29. The Hunter Commission of 1882 was presided by Sir William Hunter and was appointed by Lord Ripon, the then viceroy of India. With which among the following was the commission tasked with?
- (A) To set up colleges for women in three presidencies
 - (B) To consider different aspects of education in India, paying particular attention to primary education.
 - (C) To advocate education for the 'lower' castes
 - (D) To design English literature curriculum for the natives
- Q30. The William James's work *The Principles of Psychology* cast an influence on which of the following?
- (A) *The Rainbow*
 - (B) *The Sound and Fury*
 - (C) *Ulysses*
 - (D) *Mrs. Dalloway*

Q31. to Q40. are MSQ type, where one or more answers are correct. Each question carries two marks.

- Q31. Which of the following is/are true of Jane Austen's novel *Pride and Prejudice*?
- (A) The phrase "pride and prejudice" was likely taken from Frances Burney's *Cecilia*.
 - (B) The Wickham subplot in *Pride and Prejudice* is a parody of Henry Fielding's *Tom Jones*.
 - (C) The novel reflects on the assumptions of the conduct book tradition popular in eighteenth-century England
 - (D) *Pride and Prejudice*, published in 1813 in 3 volumes, was the first novel to be published with Jane Austen named as the author
- Q32. Shakespeare's 'Jacobean' plays such as *Titus Andronicus* are sometimes described as tragic-comic. This play is marked by its embrace of a visceral kind of violence, especially when it is directed against the female protagonist of the play. What is/are plausible argument/s to explain the intermingling of violence and the comic in the play?
- (A) It brings out the banality of gendered violence.
 - (B) It diminishes the seriousness of sexual violence and its impact on the audience.
 - (C) It brings out an element of the tragic that was not as yet attained in the better-known 'tragic' plays such as *Hamlet*.
 - (D) It indicates the play's affiliation with the economy of popular theatre, especially the violent and bloody revenge plays that remained popular all through the 16th century
- Q33. Frantz Fanon's *Black Skin, White Masks* discusses_____.
- (A) the failure of the Algerian anti-colonial movement
 - (B) the author's experiences of anti-Black racism in Martinique as a child and later with the Free French forces during the Second World War
 - (C) The tortured relation between a defeatist sense of blackness and whiteness envy.
 - (D) how the native in colonial conditions harbors the deepest desire to master the language of the coloniser, as proof of his worth.

- Q34. Which of the following statement/s are true of Christopher Marlowe?
- (A) Marlowe was one of the most well-known of Elizabethan playwrights and is known to have significantly influenced William Shakespeare
 - (B) Marlowe's collection of plays, printed during his lifetime to great acclaim, was dedicated to Elizabeth I.
 - (C) Marlowe is best known for his play *The Spanish Tragedy*.
 - (D) Marlowe was one of the earliest writers to make innovative use of the blank verse.
- Q35. Which of the following, according to Sharan Kumar Limbale, is/are congruent to Dalit aesthetics?
- (A) The anger and distress Dalits experience should be expressed.
 - (B) Works should evoke sympathy for Dalit individuals
 - (C) Anumana (speculation) and anubhava (experience) should both be used
 - (D) Linguistic experiments, especially ungrammatical formulations should be embraced
- Q36. On which of the following theme/s do Jyotirmoyee Devi's *Epar Ganga, Opar Ganga* (title of the English translation: *The River Churning*), Anita Desai's *Clear Light of Day*, and Bapsi Sidhwa's *Ice-Candy Man* focus?
- (A) Women as citizens and refugees in postcolonial South Asia
 - (B) The post-partition spin-offs in newly independent nation states in India and Pakistan
 - (C) The idea of nationalism as a patriotic ideal
 - (D) Women's bodies as the site of the violence of nation-making

Q37. In his essay on the 'Storyteller' Walter Benjamin draws in a story from Herodotus in the following way:

"When the Egyptian king Psammenitus had been beaten and captured by the Persian king Cambyses, Cambyses was bent on humbling his prisoner. He gave orders to place Psammenitus on the road along which the Persian triumphal procession was to pass. And he further arranged that the prisoner should see his daughter pass by as a maid going to the well with her pitcher. While all the Egyptians were lamenting and bewailing this spectacle, Psammenitus stood alone, mute and motionless, his eyes fixed on the ground; and when presently he saw his son, who was being taken along in the procession to be executed, he likewise remained unmoved. But when afterwards he recognized one of his servants, an old, impoverished man, in the ranks of the prisoners, he beat his fists against his head and gave all the signs of deepest mourning. From this story it may be seen what the nature of true storytelling is. [...] It resembles the seeds of grain which have lain for centuries in the chambers of the pyramids shut up air-tight and have retained their germinative power to this day."

From this passage we may conclude that_____.

- (A) stories and lore are incommunicable
- (B) the sapiential (the link to traditions of wisdom) has always had a tie to storytelling.
- (C) some stories are universal and capture universal emotions, one of which is expressed in Psammenitus's crying
- (D) stories harbour links to arcana and storytelling can help retrieve ancient secrets retained in them

Q38. Read the poem and answer the question below. Note that two other questions in this section are based on the same poem, but they may not appear in sequence.

Song for Refugees

By Philip Metres (2019)

After Mohamad Zatari*

Ooze, oud. Ease hearts whose eyes sink low.
Be hourglass in the pillaged O—.
Be wells none see. Unstoppered tears,
O oud, we gather in your bowl.

O ladle of ores, scoop ink here
now seeping from the foreigner,
be sighs, O oud, and cloven aches
in the dark of millions of ears.

Be gift for famished wails and wakes
to lacks and flares and tented stakes,
the lonely outer sounds of sleeves
eating wind and drowning faces.

The oud's a lovely ark that leaks
with tales and bromides we can't keep,
and miles of ghosts before their sleep.
And miles of ghosts beneath our sleep.

[*Mohamad Zatari is an Arab classical musician: composer and soloist, he plays the Oud, a short-neck, pear-shaped, lute-type stringed instrument.]

Which of the following is/are correct for the poem?

- (A) It is in the form of a Sonnet
- (B) It deploys alliteration as well as assonance
- (C) It alludes to a canonical American poem
- (D) It follows a rhyme scheme of aabc, bbbb, dded, eggg

Q39. Read the poem and answer the question below. Note that two other questions in this section are based on the same poem, but they may not appear in sequence.

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[*Mohamad Zatari is an Arab classical musician: composer and soloist, he plays the Oud, a short-neck, pear-shaped, lute-type stringed instrument.]

Which of the following images is/are associated with the refugees in the poem?

- (A) hearts whose eyes sink low
- (B) lonely outer sounds of sleeves
- (C) miles of ghosts before their sleep
- (D) wells none see

Q40. Read the poem and answer the question below. Note that two other questions in this section are based on the same poem, but they may not appear in sequence.

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Which of the following can be observed in the poem?

- (A) All stanzas are addressed to the oud.
- (B) The oud is a metaphor for the refugees.
- (C) The “we” and “they” in the poem are related but are different entities.
- (D) Refugees stand in the poem for universal humansuffering.

END of Paper XH-C2

ANSWER KEY: XH-C2: English

| Q. No. | Type | Section | Key | Marks |
|--------|------|---------|---------|-------|
| 1 | MCQ | XH-C2 | A | 1 |
| 2 | MCQ | XH-C2 | B | 1 |
| 3 | MCQ | XH-C2 | A | 1 |
| 4 | MCQ | XH-C2 | D | 1 |
| 5 | MCQ | XH-C2 | C | 1 |
| 6 | MCQ | XH-C2 | B | 1 |
| 7 | MCQ | XH-C2 | D | 1 |
| 8 | MCQ | XH-C2 | C | 1 |
| 9 | MCQ | XH-C2 | C | 1 |
| 10 | MCQ | XH-C2 | D | 1 |
| 11 | MCQ | XH-C2 | C | 1 |
| 12 | MCQ | XH-C2 | C | 1 |
| 13 | MCQ | XH-C2 | B | 2 |
| 14 | MCQ | XH-C2 | A | 2 |
| 15 | MCQ | XH-C2 | C | 2 |
| 16 | MCQ | XH-C2 | C | 2 |
| 17 | MCQ | XH-C2 | C | 2 |
| 18 | MCQ | XH-C2 | D | 2 |
| 19 | MCQ | XH-C2 | B | 2 |
| 20 | MCQ | XH-C2 | A | 2 |
| 21 | MCQ | XH-C2 | B | 2 |
| 22 | MCQ | XH-C2 | B | 2 |
| 23 | MSQ | XH-C2 | A, B, C | 1 |
| 24 | MSQ | XH-C2 | A, C | 1 |
| 25 | MSQ | XH-C2 | A, B | 1 |
| 26 | MSQ | XH-C2 | A | 1 |
| 27 | MSQ | XH-C2 | B, C | 1 |
| 28 | MSQ | XH-C2 | A, C | 1 |
| 29 | MSQ | XH-C2 | B | 1 |
| 30 | MSQ | XH-C2 | B, C, D | 1 |
| 31 | MSQ | XH-C2 | A, B, C | 2 |
| 32 | MSQ | XH-C2 | A, D | 2 |
| 33 | MSQ | XH-C2 | B, C, D | 2 |
| 34 | MSQ | XH-C2 | A, D | 2 |
| 35 | MSQ | XH-C2 | A, D | 2 |
| 36 | MSQ | XH-C2 | A, D | 2 |
| 37 | MSQ | XH-C2 | B, D | 2 |
| 38 | MSQ | XH-C2 | B, C | 2 |
| 39 | MSQ | XH-C2 | A, B, C | 2 |
| 40 | MSQ | XH-C2 | C | 2 |