1. Each question carries one mark.
2. No negative marking.

40 X 1 = 40

1. Who among the following were the authors of *Theory of Literature*

[a] Cleanth Brooks and W K Wimsatt
[b] David Damrosch and Haun Saussy
[c] Rene Wellek and Austin Warren
[d] Eric Auerbach and Walter Benjamin

2. The term ‘typological affinity’ refers to
   [a] Literary similarity between two works that cannot be explained by contact.
   [b] Literary similarity between two works that is explainable by contact.
   [c] Literary transactions between two cultures based on similarities.
   [d] Literary contacts that are based on contrasts.

3. Who among the following is the author of *Goethe en France*
   [a] Derrida
   [b] Goethe
   [c] Baldensperger
4. *Mrichchakatika* is written by
[a] Bharatendu Harishchandra
[b] Bhasa
[c] Kalidasa
[d] Sudhraka

5. In Comparative Literature the “principle of polyglottism” refers to
[a] Comparison of literary works in their original form.
[b] Comparison of literary works in their translated version.
[c] Comparison of literary works among sister languages
[d] Comparison of literary works among different language families.

6. The term “Historical Poetics” is associated with
[a] Pushkin
[b] Vladimir Propp
[c] Roman Jakobson
[d] Veselovsky

7. Which of the following statements are correct with regard to “World Literature” and “Comparative Literature”?
I. World Literature and Comparative Literature are not identical notions.
II. The former is a pre-requisite for the latter.
III. Comparative Literature incorporates great works from all nations.
IV. Comparative Literature is in essence organic World Literature.
V. World Literature provides a more critical, articulated and nuanced understanding of the literary phenomenon than Comparative Literature.
Among the statements above:
[a] All the above statements except I are correct
[b] I, II, and IV are correct
[c] Only I and V are correct.
[d] II, III, and V are correct

8. Which of the following is the correct sequence of the Canticas in Dante’s *Divine Comedy* [*Divina Comedia]*?

[a] Purgatorio, Paradiso, Inferno
[b] Paradiso, Inferno, Purgatorio
[c] Inferno, Purgatorio, Paradiso
[d] Paradiso, Purgatoria, Inferno

9. Identify the Shakespearean play where these lines appear
   “Love looks not through the eyes, 
    But with the mind, 
    And therefore is winged 
    Cupid painted blind”

[a] Twelfth Night
[b] As You Like It
[c] A Mid-Summer Night’s Dream
[d] Romeo and Juliet

10. The term ‘homology’ in the context of comparative literary inquiries refers to the study of
    [a] different literary elements that serve the same function in different literary cultures.
    [b] literary similarities in different cultures that occur due to biological affinities
11. Match the following.

<table>
<thead>
<tr>
<th>i.</th>
<th>Isabel Allende</th>
<th>a.</th>
<th>The Solitude of Emperors</th>
</tr>
</thead>
<tbody>
<tr>
<td>ii.</td>
<td>David Davidhar</td>
<td>b.</td>
<td>In the Skin of a Lion</td>
</tr>
<tr>
<td>iii.</td>
<td>J M Coetzee</td>
<td>c.</td>
<td>The House of Spirits</td>
</tr>
<tr>
<td>iv.</td>
<td>Michael Ondaatje</td>
<td>d.</td>
<td>Waiting for the Babarians</td>
</tr>
</tbody>
</table>

Identify the correct answer:

[a] i-d, ii-c, iii-a, iv-b.
[b] i-a, ii-c, iii-d, iv-b.
[c] i-b, ii-d, iii-a, iv-c.
[d] i-c, ii-a, iii-d, iv-b.

12. Which among the following novels of Ngugi Wa Thiongo is written with the backdrop of the ‘Mau Mau Rebellion’?

[a] A Grain of Wheat
[b] Weep not, Child
[c] Petals of Blood
[d] All of the above

13. Identify the theorist who defined comparative literature in the following words:
“Comparative Literature is the study of literature beyond the boundaries of a particular country and it is the study of relations among the literatures and other scientific areas of knowledge and belief”.

(A) René Wellek

(B) H. H. Remak

(C) Theodor W. Adorno

(D) Erich Auerbach

14. Which among the following is not included among the Five Great Epics of Tamil Literature.

(A) Cilappatikāram

(B) Manimekalai

(C) Tirukkural

(D) Cīvaka Cintāmani

15. This literary movement was active from the end of the 19th century to the beginning of the 20th century throughout Latin America. Using a realist style to portray the scenes, language, customs and manners of the country the writers
were from, especially the lower and peasant classes. This movement led to the creation of literature based on the continent’s natural elements, mostly epic and foundational. Identify the name of the movement.

(A) Nerudesquismo
(B) Labyrithinimo
(C) Estridentismo
(D) Criollismo

16. Match the following.

<table>
<thead>
<tr>
<th>i.</th>
<th>Lawrence Venuti</th>
<th>a. An Aesthetic Education in the Era of Globalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>iii.</td>
<td>Susan Bassnett</td>
<td>c. Our Halcyon Dayes: English Prerevolutionary Texts and Postmodern Culture</td>
</tr>
</tbody>
</table>
Identify the correct answer:

[a] i-b, ii-c, iii-d, iv-a.

[b] i-a, ii-d, iii-c, iv-b

[c] i-c, ii-d, iii-b, iv-a

[d] i-d, ii-b, iii-a, iv-c

17. Identify the name which does not belong to the group.

[a] Charles Baudelaire

[b] Stephen Mallarme

[c] Paul Verlaine

[d] Emile Zola

18. Which of the following is not a magic realist novel?

[a] The Tin Drum

[b] The Famished Road

[c] Anthills of the Savannah
19. Which of the following statements is not correct with regard to the literary genre called “Doha”?

[a] It is a form of poetry borrowed from the Persian literature which entered India during the Delhi Sultanate.

[b] It is a couplet consisting of two lines.

[c] Hindi poets have composed epics in the ‘Doha’ tradition.

[d] ‘Sarahpa’ is one of the important exponents of ‘Doha’.

20. Who among the following does not belong to the “Chhayavaad School of Poetry” of Hindi Literature?

[a] Jaishankar Prasad

[b] Suryakant Tripathi ‘Nirala’

[c] Mohan Rakesh

[d] Mahadevi varma
21. The term “horizon of expectations” is associated with
   a. Wolfgang Iser
   b. Stanley Fish
   c. Harold Bloom
   d. Hans Robert Jauss

22. To which of the following ethnic groups did the term *diaspora* originally applied to?
   a. Jews
   b. Muslims
   c. Spanish Americans
   d. French Canadians

23. **- - - - -** blurs distinctions among literary, non-literary and cultural texts, showing how all three intersect, share in and mutually constitute each other.
   a. Marxism
   b. Structuralism
   c. Formalism
   d. New Historicism

24. To refer to the unresolvable difficulties a text may open up, Derrida makes use of the term:
   a. Aporia
   b. Difference
   c. Erasure
   d. Supplement

25. “Ideology and Ideological State Apparatuses” is an essay by
   a. Terry Eagleton
   b. Karl Marx
   c. Raymond Williams
   d. Louis Althusser

26. Which of the following is NOT true of Edward Said’s *Orientalism*?
   a. Makes use of Foucault’s concept of discursive formulation
b. Is one of the founding texts of Postcolonial theory
c. Makes use of Barthes’s concept of writerly text
d. Utilizes the Gramscian notion of hegemony

27. A Subaltern perspective is one where
a. Power-structures define and determine your command of language and language of command in an uneven world.
b. The politically dispossessed could be voiceless, written out of the historical record and ignored because their activities do not count for “Cultural” or “Structured”.
c. You don’t know what your ‘story’ is, how to deal with a ‘story’ and therefore you are forced to put stereotyped situations in it to please your listeners.
d. You begin to see how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us.

28. According to Bakhtin the idea of the Carnivalesque represents the following characteristics except:
a. a liberation from the prevailing truth and established order
b. a harking back to the past as a source of narrative
c. emphasis on play, parody, pleasure and the body
d. the suspension of all hierarchical rank, principles, norms and prohibitions

29. “From a Second Space perspective city space becomes more of a mental and ideational field, conceptualized in imagery, reflexive thought and symbolic representation, a conceived space of the imagination or what I will henceforth describe as the urban imagery” (Edward Soja, Postmetropolis). Which of the following statements cannot be applied to Soja’s proposition on the Second Space?
a. Second Space perspective tends to be more subjective.
b. Second Space perspective is concerned with symbolic representation of reality.
c. Second Space perspective is concerned with the fundamentally materialist approach.
d. Second Space perspective deals with ‘thoughts about space’.
30. Jacques Lacan posits three ‘orders’ which structure human existence. In the list that follows identify the one that is NOT included by Lacan:
   a. Imaginary
   b. Unconscious
   c. Real
   d. Symbolic

31. Which of the following psychoanalysts rewrote Descarte’s dictum: “I think therefore I am” as “I am not where I think, and I think where I am not”?
   a. Jacques Lacan
   b. Sigmund Freud
   c. Carl Gustav Jung
   d. Helene Cixous

32. Which of the following pairs do NOT deal with thematology?
   a. Stoff-Rohstoff
   b. Dominant – Residual
   c. Plot – Tale
   d. Trait – Type

33. Which of the following is NOT one of the Comparative Literature “methodology triad”?
   a. Genealogy
   b. Historiography
   c. Genology
   d. Thematology

34. Laura Mulvey’s main argument in “Visual Pleasure and Narrative Cinema” is
   a. Hollywood narrative films use women in order to provide a pleasurable visual experience for men
   b. Hollywood narrative films challenge the ideological assumptions of the viewers leading to surprise and pleasure
   c. Hollywood narrative films transcend the limits of the visual imagination to generate pleasure
d. Hollywood narrative films are structured around images of women resisting the male gaze

35. *Film as Social Practice* is written by
   a. Robert Sklar
   b. Timothy Corrigan
   c. Susan Hayward
   d. Graeme Turner

36. “The ultimate issue for cultural studies is not what information is presented but whose information it is.” This assertion about cultural studies was made by
   a. Tejaswini Niranjana
   b. Stuart Hall
   c. Marshall McLuhan
   d. Julia Kristeva

37. The concept of “distance reading” has been proposed by
   a. Edward Said
   b. Franco Moretti
   c. Homi Bhabha
   d. David Damrosch

38. Who among the following scholars are associated with the polysystems theory?
   I. Robert Estivals
   II. Itamar Evan Zohar
   III. Gidron Toury
   IV. Niklas Luhmann
   The correct combination according to the code is
   a. I and II are correct
   b. II and IV are correct
   c. II and III are correct
   d. III and IV are correct

39. Who among the following discussed a “wave motion” model of literary influence wherein texts travel “across wide stretches of space and time”?  
   a. Georges Gusdorf
   b. Claudio Guillen
   c. David Damrosch
d. Earl Miner

40. *Understanding Comics: The Invisible Art* is written by
   b. Scott McCloud
   c. Alan Moore
   d. Raymond Williams
1. Compare the two poems given below and write an essay [in about 600 words] with regard to the thematic and structural similarity. What do these poems describe? What parallels could be drawn between the two? How do they mutually illuminate each other?

15 X 1 = 15
Poem no.1

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?
In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
And what shoulder and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand and what dread feet?
What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?
When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?
Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?
Poem no.2
Tiger, Tiger burning bright
hunts his prey by neon light
Real or bleached, you know the kind
big up front with a sweet behind.

Tiger, tiger, none too bright
Left his cell phone in plain sight
When Elin saw his contact list
She grabbed his driver in her fist.

Four hundred yards straight off the tee
Tiger drives that easily
But when his little wife went clubbing
His face and lawn both took a drubbing

Tiger Tiger burning bright
Doesn’t like the bright spotlight
Yet on his off days he’d resort
To pros who play a different sport

Tiger Tiger made a tape
of Tiger 'eagaling' his date
It came into the hands of 'Vivid'
If they release it he'll be Livid

Tiger, tiger lost Gillette
And Gatorade sent their regrets
Now he’s hawking Trojan’s Wares
and lady Clairol for Blonde hair.
II. Answer any one of the following in 600 words: 15 X 1 = 15

1. What does the term ‘South-South Dialogue’ or ‘Global South Dialogue’ mean? How relevant is this concept to the area of comparative literary studies?

2. Define ‘historical poetics’ and write an essay on the interrelatedness of history and literature with the help of a few examples.