

Methodology of Studying Literature

Module I

Part A

“Some Ways of Studying Literature”

1. Literature is an expression of the personality of the author. Who among the following critic complies with this view?
 - a) Cleanth Brooks
 - b) Roman Jakobson
 - c) Viktor Shklovsky
 - d) W. H Hudson

Answer: D

2. Who is the author of *Paradise Lost*?
 - a) John Milton
 - b) Samuel Taylor Coleridge
 - c) Charles Lamb
 - d) Thomas Carlyle

Answer: A

3. Which among the following is a consideration put forth by Hudson in his definition of Literature?
 - a) Literature should not be concerned about the principle of sincerity.
 - b) Literature is composed of those books whose subject matter and the mode of their treating it are of general human interest.
 - c) Literature gives importance to form and form alone.
 - d) Literature consists of ulterior motives to promote and maintain certain power structures in the society.

Answer: B

4. What is the connection between literature and life according to Hudson?
 - a) Literature grows directly out of life.
 - b) Literature has no connection whatsoever with life.
 - c) Literature and life may not necessarily be related with each other.
 - d) All of the above.

Answer: A

5. "Our love of form as form". Which of the following statements can be associated with this impulse behind Literature?
- a) The expression of the thoughts and feelings of the author.
 - b) The literature of description.
 - c) The existence of literature as art.
 - d) The literature that is concerned about the great drama of human life.

Answer: C

6. Which of the following impulse behind literature can be associated with Lyric poem?
- a) Our desire for self-expression
 - b) Our interest in people and their doings
 - c) Our interest in the world of reality and the world of imagination
 - d) Our love of form as form

Answer: A

7. Which of the following impulse behind literature can be associated with the Epic form?
- a) Our desire for self-expression
 - b) Our interest in people and their doings
 - c) Our interest in the world of reality and the world of imagination
 - d) Our love of form as form

Answer: B

8. Which of the following impulse behind literature can be associated with the descriptive essay?
- a) Our desire for self-expression
 - b) Our interest in people and their doings
 - c) Our interest in the world of reality and the world of imagination
 - d) Our love of form as form

Answer: C

9. Which of the following kind of literature can be associated with Lyric poem?
- a) The literature which expresses the thoughts and feelings of the writer.
 - b) The literature that is concerned about the great drama of human life and action.
 - c) The literature of description.
 - d) The existence of literature as art.

Answer: A

10. Which of the following kind of literature can be associated with the Epic form?
- a) The literature which expresses the thoughts and feelings of the writer.
 - b) The literature that is concerned about the great drama of human life and action.

- c) The literature of description.
- d) The existence of literature as art.

Answer: B

11. Which of the following kind of literature can be associated with the descriptive essay?

- a) The literature which expresses the thoughts and feelings of the writer.
- b) The literature that is concerned about the great drama of human life and action.
- c) The literature of description.
- d) The existence of literature as art.

Answer: C

12. Which is the work written by W. H Hudson?

- a) *An Outline History of English Literature*
- b) *Modern Poetry and the Tradition*
- c) *Literary Theory: An Introduction*
- d) *Beginning Theory*

Answer: A

13. The technical element of Literature refers to:

- a) The feeling which the subject arouses in the writer
- b) The faculty of intense and strong vision
- c) The composition and style
- d) The thought the writer expresses in the work

Answer: C

14. Who defined Literature as a criticism of life?

- a) S. T Coleridge
- b) George Eliot
- c) Plato
- d) Mathew Arnold

Answer: D

15. Who gave the distinction between “genuine voices” and mere “echoes”?

- a) Thomas Carlyle
- b) Plato
- c) Mathew Arnold
- d) Aristotle

Answer: A

16. What does Carlyle mean by the term “genuine voices”?

- a) Writers who speak on the report of others
- b) Writers who speak for themselves
- c) None of the above

Answer: B

17. According to Hudson, A scholar attempting to study an Author and works must pertain to the following order:

- a) Historical Study of Literature- Chronological Method- Comparative method
- b) Comparative method- Historical Study of Literature- Chronological Method
- c) Chronological Method- Historical Study of Literature- Comparative method
- d) Chronological Method- Comparative method- Historical Study of Literature

Answer: D

18. What is the relationship between literature and history?

- a) Literature is a supplement and commentary upon History.
- b) History is superior to Literature
- c) They are mutually exclusive of each other
- d) All of the above

Answer: A

19. Pick out the option containing Shakespeare’s contemporaries from the following:

- a) Coleridge, Wordsworth, Keats and Byron
- b) Marlowe, Jonson, Beaumont and Fletcher
- c) Tennyson, Arnold, Browning and Thackeray
- d) Eliot, Larkin, Plath and Hughes

Answer: B

20. Who wrote *Doctor Faustus*?

- a) Shakespeare
- b) Jonson
- c) Marlowe
- d) Fletcher

Answer: C

21. Who is the dramatist known for his tragedies *The Duchess of Malfi* and *The White Devil*?

- a) John Webster
- b) Ben Jonson
- c) Christopher Marlowe
- d) John Fletcher

Answer: A

22. Which paradigm does Hudson write about?

- a) Formalist paradigm
- b) Feminist paradigm
- c) Postcolonial paradigm
- d) Traditional paradigm

Answer: D

PART B

SONNET 116

23. Shakespeare's "Sonnet 116" is addressed to:

- a) Handsome aristocratic youth or Friend
- b) Dark Lady
- c) Both (a) and (b)
- d) None of the above

Answer: A

24. What is the central idea of "Sonnet 116"?

- a) Immortality
- b) Transience of life
- c) Love
- d) Art

Answer: C

25. What is the central theme of "Sonnet 116"?

- a) Fickle nature of human love
- b) Constancy of human love
- c) Permanence of art
- d) Infidelities of human relationships

Answer: B

26. What is the rhyme scheme of A Shakespearean sonnet?

- a) Abba-cddc-effe-gg
- b) Ab-cd-ab-cd-ef-gg-ef
- c) Ab-ab-cd-cd-ef-ef-gg
- d) Acbd-acbd-efgg-efgg

Answer: C

27. A sonnet consists of ----- number of lines:

- a) Seventeen
- b) Eleven
- c) Thirteen
- d) Fourteen

Answer: D

28. How many stanzas does a Shakespearean sonnet consist of?

- a) Four
- b) Three
- c) Five
- d) Two

Answer: A

29. A Shakespearean sonnet consists of:

- a) Four tercets and a couplet
- b) An octave and a sestet
- c) Three quatrains and one couplet
- d) Four quatrains

Answer: C

30. Which of the following metaphor is NOT used by Shakespeare to refer to true love?

- a) Pole star
- b) Ever-fixed mark
- c) Light house
- d) Tempest

Answer: D

31. What is the major idea that the poet tries to convey in the third quatrain of "Sonnet 116"?

- a) Love doesn't alter when it finds alterations.
- b) Love does not fade with time.
- c) Love is as constant as the northern star.
- d) Love does not bend with the remover to remove.

Answer: B

32. According to Shakespeare, true love:

- a) Relishes on physicality
- b) Is a mere celebration of sensuality
- c) Is Time's fool
- d) None of the Above

Answer: D

33. Which of the following period does Shakespeare belong to?

- a) Neoclassical period
- b) Victorian period
- c) Elizabethan period
- d) Modern period

Answer: C

34. The metre in which “sonnet 116” is composed is :

- a) Iambic pentameter
- b) Iambic tetrameter
- c) Alexandrine
- d) None of the above

Answer: A

35. The last couplet of “sonnet 116” makes use of ----- imagery.

- a) Nautical
- b) Nature
- c) Legal
- d) None of the above

Answer: C

Module II

Module II: The Formalist Paradigm

36. In a successful literary work, _____ and _____ cannot be separated.

- (a) Narration & Criticism
- (b) History & Structure
- (c) Appreciation & Evaluation
- (d) Form & Content**

37. The literary columnist according to Brooks _____ the literary chitchat.

- (a) Surveys
- (b) Purveys**
- (c) Analyses
- (d) Examines

38. Emphasizing a literary work means, its _____ from those who actually read it.

- (a) Severance**
- (b) Evaluation

(c)Appreciation

(d) Narration

39. As Brooks states, “after all, literature is written to be_____.”

(a)Read

(b) Appreciated

(c) Analyzed

(d) Sold

40. Moralists like Mr. Adams who are less strenuous are bound to feel a proper revulsion against mere _____.

(a)Criticism

(b) Aestheticism

(c)Analysis

(d) Literature

41. A poem has its roots in _____, whether past or present.

(a)Reader

(b) Poet

(c)History

(d) Emotions

42. A poem’s place in the _____ cannot simply be ignored.

(a)Historical context

(b) Reader’s mind

(c)Aesthetic context

(d) Critic’s view

43. Cleanth Brooks states that he is _____ about the state of mind which is prone to voice objections.

(a)Passionate

(b) Skeptical

(c)Critical

(d) Sympathetic

44. A formalist critic like everyone else know that literary works are merely potential until they are _____.

(a)Published

(b) Read

(c)Criticized

(d) Completed

45. Actual readers vary enormously in their _____.

(a)Prejudices

(b) Perception

(c)Attitude

(d) Skills

46. The formalist critic is primarily concerned with _____ itself.
- (a) The form (b) **The work**
(c) The criticism (d) The reader
47. _____ on the mental process of the author takes the critic away from the work.
- (a) Criticism (b) Skepticism
(c) Analysis (d) **Speculation**
48. The formalist critic assumes a _____ reader.
- (a) Critical (b) Skeptical
(c) Analytical (d) **Ideal**
49. A formalist critic instead of focusing on the varying spectrum of possible readings, attempts to find out a _____ of reference.
- (a) Total point (b) Method
(c) **Central point** (d) System
50. A formalist critic places his focus on the _____ of the poem or novel.
- (a) Centre (b) **Structure**
(c) Content (d) Language
51. According Brooks there is no _____ reader.
- (a) **Ideal** (b) Skeptical
(c) Analytical (d) Critical
52. We can equate the readings of two people on the basis of absolute _____.
- (a) **Equality** (b) Freedom
(c) Quality (d) Form
53. Equating readings on the basis of absolute equality denies the possibility of any _____ reading.

- (a)Critical (b) **Standard**
(c) Analytical (d) Further

54. A literary work is a _____.

- (a)**Document** (b) Narrative
(c) Creation (d) Historical work

55. A literary work_____ the past and it may_____ the future.

- (a)**Mirrors & Influence** (b) Re-creates & influences
(c) Analyses & Criticizes (d) Narrates & Predicts

56. According to Brooks, all criticism should not be_____ and analytic.

- (a)Critical (b) Narrative
(c) Different (d) **Self effacing**

57. In practice, a critic's job is_____ a purely critical one.

- (a)Always (b) Sometimes
(c) **Rarely** (d) Never

58. _____ is one among the requisites for a practicing critic to do his various jobs well.

- (a)Money (b) **Uncommon sense**
(c) Wisdom (d) Experience

59. Cleanth Brooks assigns a critic with a_____ role which he thinks an important one.

- (a)Critical (b) **Modest**
(c) Simple (d) Common

60. According to Brooks literature is not written or produced based on_____

- (a)**Mirrors & Influence** (b) Re-creates & influences
(c) Analyses & Criticizes (d) Narrates & Predicts

61. Healthy criticism and _____ do tend to go hand in hand.

- (a) Narration (b) **Healthy creation**
(c) Analysis (d) None of the above
62. How many popular tests for literary value are rejected by the formalist critics?
(a) 5 (b) 1
(c) **2** (d) 3
63. Who had stopped for the poet in *Because I Could Not Stop for Death*?
(a) **Death** (b) Father
(c) Friend (d) Lover
64. What all does the poet put away with for death's civility?
(a) Her happiness (b) Her money
(c) Her wealth (d) **Her labour and leisure**
65. What does the house in the poem look like?
(a) A hut (b) Beautifully painted house
(c) **A swelling of the ground** (d) None of the above
66. What did the poet travel in with Death?
(a) A car (b) A boat
(c) **A carriage** (d) A bike
67. Which is the place they first pass by during their journey?
(a) **A school** (b) A church
(c) A hospital (d) A park

Module III

The Political-Contextual Paradigm

Part A

What is Literature?

68. Literature is constantly informed by social contexts. Which school of thought upholds this belief?

- a) Political contextual paradigm
- b) Traditional paradigm
- c) Formalist paradigm
- d) None of the above

Answer: A

69. Which of the following statements corresponds to a major issue raised against the Traditional paradigm and the Formalist paradigm by the Political contextual approach?

- a) Autonomy accorded to authors as inspired individuals with genius
- b) Literature as being constantly informed of social contexts
- c) Disciplines as consisting of ideological overtones
- d) Values are transitive.

Answer: A

70. Which of the following statements corresponds to a major issue raised against the Traditional paradigm and the Formalist paradigm by the Political contextual approach?

- a) Literature as being constantly informed of social contexts
- b) Disciplines as consisting of ideological overtones
- c) Values are transitive.
- d) Autonomy and the self- contained status attributed to literary pieces

Answer: D

71. Which school of thought does Terry Eagleton belong to?

- a) Marxist literary criticism
- b) Postmodernism
- c) New historicism
- d) None of the above

Answer: A

72. The work *Illusions of Postmodernism* by Terry Eagleton

- a) Advocates postmodernism
- b) Criticizes postmodernism
- c) Establishes a positive connection between postmodernism and Marxism
- d) None of the above

Answer: B

73. *The Pilgrim's Progress* is written by

- a) Francis Bacon
- b) John Webster
- c) John Bunyan
- d) William Shakespeare

Answer: C

74. Who defined Literature as “organized violence committed on ordinary speech”?

- a) Viktor Shklovsky
- b) Roman Jakobson
- c) Terry Eagleton
- d) Cleanth Brooks

Answer: B

75. Formalism emerged in -----.

- a) England
- b) France
- c) Germany
- d) Russia

Answer: D

76. ‘Defamiliarization’ is associated with -----

- a) Formalism
- b) Feminism
- c) Colonialism
- d) Imperialism

Answer: A

77. What do you mean by literary canon?

- a) A style of European architecture
- b) Nature of existence of being
- c) Words or phrases written on a public side-walk
- d) The essential works of a literary tradition

Answer: D

78. Which among the following is part of ‘literature’ and not ‘Literature’, according to Eagleton’s distinction?

- a) The novels of Jane Austen
- b) *Beowulf*
- c) The oeuvre of William Shakespeare
- d) Mills and Boon novels

Answer: D

79. Which of the following statements is NOT true of formalism?

- a) Formalism is the application of linguistics to the study of literature.
- b) It gives emphasis to form over content.
- c) It gives emphasis to content over form.
- d) Formalists believe that literature is language made 'strange'.

Answer: C

80. Pick out the statement complying with Eagleton's views on Literature.

- a) Shakespeare is of timeless significance.
- b) Literature is a stable and well- definable identity.
- c) Shakespeare can cease to be literature.
- d) None of the above

Answer: C

81. What do you mean by the statement: 'Value is a transitive term'?

- a) Values are permanent and can never be subjected to change.
- b) Value judgments are variable.
- c) What is once valued will always be valued
- d) All of the above

Answer: B

82. The essay "What is Literature?" is taken from the work ----- by Terry Eagleton.

- a) *Holy Terror*
- b) *Literary Theory: An Introduction*
- c) *The Illusions of Postmodernism*
- d) *After Theory*

Answer: B

83. Which of the following work does Eagleton mention in his essay?

- a) Kazuo Ishiguro's *The Buried Giant*
- b) Knut Hamsen's *Hunger*
- c) Julian Barnes' *The Sense of an Ending*
- d) All of the above

Answer: B

84. Which of the following work does Eagleton mention in his essay?

- a) *Leviathan*

- b) *History of the Rebellion*
- c) *Animal Farm*
- d) All of the above

Answer: D

85. Who is Virginia Woolf?

- a) modernist novelist and feminist
- b) postmodernist critic
- c) Victorian novelist
- d) Renaissance poet

Answer: A

86. *Don Quixote* is written by -----

- a) George Orwell
- b) Cervantes
- c) Bunyan
- d) Hobbes

Answer: B

Part B

“Kunti and the Nishadin”

87. Who is the author of the story “Kunti and the Nishadin”?

- a) Sara Joseph
- b) Mahasweta Devi
- c) S. Joseph
- d) Poikayil Appachan

Answer: B

88. Which among the following is a work NOT written by Mahasweta Devi?

- a) *Aranyer Adhikar*
- b) *Hajar Churashir Ma*
- c) *Coolie*
- d) *Bayen*

Answer: C

89. What is the central motive behind the story “Kunti and the Nishadin”?

- I. To unravel the patriarchal, class and caste structures hidden in the epic.

- II. To establish Kurukshetra as dharmayudha
- III. To bring to surface the politics of memory, forgetting and guilt
- IV. To provide a subversive reading of the epic *Mahabharata*

- a) Both I and II
- b) I, II and IV
- c) I, III and IV
- d) Only IV

Answer: C

90. "Kunti and the Nishadin" is a subversive reading of -----.

- a) *Ramayana*
- b) *Mahabharata*
- c) *Bhagavatgita*
- d) None of the above

Answer: B

91. Who is Kunti?

- a) The mother of Panchapandavas
- b) The mother of Kauravas
- c) The wife of Dhritarashtra
- d) None of the above

Answer: A

92. Who were Kunti's companions in the forest?

- a) Her sons and Draupadi
- b) Her servants
- c) Dhritarashtra and Gandhari
- d) Karna

Answer: C

93. What was the chore assigned to Kunti?

- a) Collecting firewood
- b) Gathering resin and honey
- c) Serving the Brahmins
- d) Serving the Nishadins

Answer: A

94. Why does Kunti say that she is not truly pious and dutiful like Gandhari?

- a) She discriminated between Rajavritta and Lokavritta.
- b) She lacked the courage that comes from Dharma.
- c) She gave birth to Karna while she was unmarried.
- d) She deliberately brought about an ill-fate upon the Six Nishad people.

Answer: B

95. Who consoled Draupadi and Uttara when they were devastated at the death of their sons?

- a) Kunti
- b) Krishna
- c) Yudishtira
- d) Gandhari

Answer: D

96. Who was the birth mother of Nakula and Sahadeva?

- a) Kunti
- b) Gandhari
- c) Madri
- d) Bhanumati

Answer: C

97. Which God did Kunti invite over her own free will?

- a) Surya
- b) Vayu
- c) Indra
- d) Dharma

Answer: A

98. What is Kunti's greatest sin according to her?

- a) Discriminating between Rajavritta and Lokavritta
- b) Abandoning Karna at birth
- c) Causing six innocent forest tribals to be burnt to death
- d) None of the above

Answer: B

99. What is Kunti's greatest sin according to the Nishadin?

- a) Discriminating between Rajavritta and Lokavritta
- b) Abandoning Karna at birth
- c) Causing six innocent forest tribals to be burnt to death
- d) None of the above

Answer: C

100. Why were the forest people fleeing?

- a) Earth quake
- b) Storm
- c) Forest fire
- d) Attack by demons

Answer: C

101. Who is Vidura?

- a) Son of Vyasa and Matsyagandhi
- b) Son of Bhishma
- c) Son of Drona
- d) None of the above

Answer: A

102. Bhima is the son of -----

- a) Vayu and Kunti
- b) Vayu and Madri
- c) Dharma and Kunti
- d) Indra and Kunti

Answer: A

Module IV

FEMINISM

103. means a woman who has internalised the norms and values of patriarchy which can be defined as any culture that privileges men by promoting gender roles.

- a) womanist
- b) Patriarchal woman
- c) Liberalist
- d) Matriarchy

104. The goals of feminist literary critics include

- a) attempts to expose patriarchal premises and resulting prejudices
- b) promote the study of sexual, social and political issues which were gender blind
- c) to give a gender twist to the political
- d) All of the above

contextual reading

105. Traditional gender roles cast men as

- a) Weak and submissive
- b) genetically superior
- c) strong, protective and decisive
- d) none of the above

106. Traditional gender roles cast women as

- a) Strong and decisive
- b) rulers
- c) Genetically superior
- d) emotional, weak and submissive

107. is thus, by definition, sexist, which means it promotes the belief that women are innately inferior to men.

- a) Womanism
- b) Matriarchy
- c) Patriarchy
- d) Feminism

108. The belief that promotes the inborn inferiority of women is called

- a) Feminism
- b) Biological Essentialism
- c) Sisterhood
- d) Radicalism

109. is based on biological differences between the sexes that are considered part of our unchanging essence as men and woman.

- a) Biological Essentialism
- b) Liberalism
- c) Misogyny
- d) Womanism

110. refers to our cultural programming as feminine and masculine.

- a) Essentialism
- b) Sex
- c) Nature
- d) Gender

111. refers to the biological constitution as female or male.

- a) Sex
- b) Gene
- c) Gender
- d) Nature

112. The gender categories as constructed by society and this view of gender is an example of what is called as

- a) Biological Essentialism
- b) Womanism

- c) Multicultural Feminism
- d) Social Constructionism

113. is one who is socially programmed not to see the way in which women are oppressed by traditional gender roles.

- a) Radicals
- b) Womanist
- c) Patriarchal Woman
- d) Feminist

114. An example of patriarchal programming is

- a) Little girls are told that they can't do maths
- b) crying as a sign of weakness
- c) being cowardly is being feminine
- d) All of the above

115. It is that define both the "good girls" and "bad girls" which are projections of a male desire; a desire to control women's sexuality.

- a) Patriarchal woman
- b) feminism
- c) patriarchy
- d) matriarchy

116. An example of the persistence of repressive attitudes towards women's sexuality visible in our language is expressed through the negative connotation given to the word

- a) monster
- b) slut
- c) sister
- d) stud

117. The thinking that is male oriented in its vocabulary, rules of logic and criteria for what is considered as objective knowledge is called.....

- a) phallogocentrism
- b) feminism
- c) phallogocentrism
- d) gynocriticism

118. All of the Western civilisation is deeply rooted in patriarchal ideology is explained by

- a) numerous patriarchal woman and female monsters of Roman and Greek mythology.
- b) Patriarchal interpretation of Biblical Eve
- c) Reliance of Phallogocentric thinking
- d) All of the above.

119. While biology determines our sex (male or female), culture determines

- a) patriarchy
- b) gender
- c) sisterhood
- d) concept

120. All feminist activity including feminist theory and criticism has its ultimate goal to change world by promoting

- a) women's equality
- b) gender roles
- c) family values
- d) social roles

121. by Mary Wollstonecraft maps how the so called inferiority of woman is the result of the denial of education and equal rights to woman.

- a) *Sexual Politics*
- b) *The Second Sex*
- c) *Feminine Mystique*
- d) *A vindication of the Rights of Woman*

122. The *Second Sex* by is a landmark in feminist theory which examines the patriarchal structures that suppress woman.

- a) Simon de Beauvoir
- b) Betty Friedan
- c) Kate Millet
- d) Germaine Greer

123. by Virginia Woolf is noted in its argument for both a literal and figurative space for woman writers within a literary tradition dominated by men.

- a) *Mrs Dalloway*
- b) *To the Lighthouse*
- c) *A Room of One's Own*
- d) *Orlando*

124. can be used to understand how economic forces have been manipulated by patriarchal law and custom to keep woman economically, politically and socially oppressed as an underclass.

- a) Structuralist reading
- b) Marxist reading
- c) Deconstructive reading
- d) Psychoanalytic reading

125. According to Lois Tyson feminist theory will never become stale because

- a) It borrows ideas from other theories and adapts them to its needs
- b) conduct discussions on topics
- c) compete with other theoretical approaches
- d) follow traditional concepts

126., psychological and political bonding among woman based on the recognition of common experiences and goals include respect for individual differences and equitable distribution of power among various cultural group within feminist leadership.

- a) Psychoanalytic approaches
- b) Promotion of sisterhood

143. Post colonial criticism emerged as a distinct category with the publication of

.....

- b) *In Other Worlds* b) *The Empire Writes Back*
- c) *Orientalism* d) All of the above

144. The characteristics of Post Colonialism includes.....

- b) Representation of non European as exotic b) Language
- c) Double/hybrid identity d) All of the above

145.....poem, *The Ministry of Fear* which recalls his childhood unease and self consciousness tells how the coloniser's language is permanently tainted.

- b) Seamus Heaney b) W B Yeats
- c) Paul Muldoon d) James Joyce

146. Nigerian novelist, Chinua Achebe's first novel.....was criticised as is university education and job at capital city identified him as someone who implied 'values' brought to Africa by Europeans.

- b) *An Image of Africa* b) *A Man of the People*
- c) *Things Fall Apart* d) *The Arrow of God*

147., Irish modernist poet, has a double identity as both coloniser and colonised in the postcolonial readings of his two Byzantium poems.

- b) John Montague b) W B Yeats
- c) Eavan Boland d) Seamus Heaney

148. Thephase of colonial literature is the one in which the writer borrows the form as it stands because of its universal validity.

- b) Adapt b) Adept
- c) Intermediate d) Adopt

149. phase aims to adapt the European form to African subject matter, thus assuming partial rights of intervention in the genre.

- b) Adopt b) Adept
- c) Adapt d) All of the above

150. In phase, there is a declaration of cultural independence in which African writers remake the form to their own specification without reference to European norms.

- b) Adept
- b) Adapt
- c) Adopt
- d) None of the above

151. In phase, the colonial writer assumes himself to be independent in handling the form, not a humble apprentice as in other phases.

- b) Adopt
- b) Adapt
- c) Adept
- d) None of the above

152. The adopt, adapt and adept phases denote one of the characteristic of Post colonialism.

- b) Double identity
- b) cross cultural interactions
- c) representation of East
- d) None of the above

153. In the earliest phase of Post colonial criticism the works of took white representations of colonial countries and this bias as the main subject matter.

- b) Gayatri Spivak, Joseph Conrad and Forster
- b) Kristeva, Helena Cixious and Henry Miller
- c) Henry Louis Gates and Homi Bhabha
- d) None of the above.

154. *The Empire Writes Back* is written by

- b) Henry Miller
- b) Bill Ashcroft
- c) Gayatri Spivak
- d) Edward Said

155. The second phase of post colonial criticism which involved a turn towards the explorations of themselves and society corresponds to phase of feminist criticism.

- b) feminine
- b) phallogocentrism
- c) intermediate
- d) gynotext

156. Post colonialism celebrate, that is, the situation whereby individuals and groups belong simultaneously to more than one culture.

- b) universalism
- b) hybridity and cultural polyvalency
- c) exotic mysticism
- d) None of the above

157. The characteristics of postcolonialism includes

- b) hybridity
- b) cross cultural interactions
- c) Rejection of universalism
- d) All of the above

158. ' Wessex Novels' of Thomas Hardy which depict universal human conditions are rejected by post colonial critics because

- b) Lack of modernity
- b) Lack of seriousness
- c) Eurocentric norms are promoted as universal
- d) None of the above

159. The inability of 'colonised' people to reclaim their own past and to erode the colonilist ideology by which their past have been devalued is called by Frantz Fanon.

- b) Cultural resistance
- b) Orientalism
- c) Mysticism
- d) Imperialism

160. The theme of Mahamoud Darwish's poem 'Identity Card' is

- b) A dalit student who loses his upper class ladylove
- b) Death and Immortality
- c) nostalgia for homeland and anger at the blood shed over it
- d) None of the above

161. What is the background of Mahamoud Darwish's poem 'Identity Card'?

- b) Arab Israeli War
- b) Arab Army Camp
- c) India Pakisthan war
- d) None of the above

161. Mahamoud Darwish's poem 'Identity Card' is taken from the collection.....

- b) *Victims of a Map*
- b) *Memory of Forgetfulness*
- c) *The Music of Human Flesh*
- d) *Leaves of Olives*

163. The recurring question "What's there to be angry about" in Mahamoud Darwish's poem 'Identity Card' implies

- b) Death and immortality
- b) Anger at the loss of homeland and bloodshed
- c) Loss of love because of the caste
- d) Poverty and Deprivation

164. The theme of S Joseph's poem 'Identity Card' is.....

- b) Anger at the loss of Homelan
- b) Alienation
- c) The ID card of Dalit student as a means above
- d) None of the of ridicule and ostracisation

165. The poems of Mahamoud Darwish and S Joseph try to address the issue of in a post colonial situation.

- b) Identity
- b) Patriotism
- c) Caste
- d) Poverty

166. The 'African Trilogy' of Chinua Achebe does **not** include

- b) *No Longer at Ease*
- b) *Things Fall Apart*
- c) *An Image of Africa*
- d) *The Arrow of God*

167. *In Other Worlds* is a work written by

- b) Edward Said
- b) Frantz Fanon
- c) Gayatri Spivak
- d) Bill Ashcroft

168. *Nation and Narration* is written by

- b) Gayatri Spivak
- b) Homi Bhabha
- c) Edward Said
- d) Jeremy Hawthorn

169. The attempts to explain how life-world of decolonised nations are subjected to scrutiny to bring out internal subjugation, marginalisation and to know how the new native elite perpetuate the tyranny of colonial masters.

- b) Centrifugal/Micro perspective
- b) Centripetal
- c) Imperialist perspective
- d) None of the above

170. is an attempt to reclaim the past and cultural specificities of decolonised nations.

- b) Mysticism
- b) Orientalism
- c) Feminism
- d) Postcolonialism

171. *Tropic of Cancer*, *Black Spring* and *Plexus* are the famous taboo breaking works of.....

b) Henry Miller

b) James Joyce

c) D H Lawrence

d) Kate Millet

172.....are the phases which provide a way of seeing post colonial literature similar to the developmental stages of feminist criticism.

a) Feminineand Female

b)Cultural and Political

c) Adopt,Adapt and Adept

d) None of the above

Answers

138 c

148 d

158c

168b

139 d

149 c

159a

169a

140 b

150 a

160c

170d

141 d

151 c

161 a

171 a

142 a

152 c

162 d

172 c

143 d

153 a

163b

144 d

154 b

164 c

145 a

155 d

165a

146 c

156 b

166 c

147 b

157 d

167 c

Module VI

The Subaltern- Regional Paradigm

173. What according to Pradeepan Pampirikunnu is not an innocent desire to document the past?

- (a) **History** (b) Power
(c) Literature (d) Legacy

174. History writing is related not only to_____ but also power.

- (a) Intellect (b) Necessity
(c) Past (d) **Justice**

175. Consideration of _____ always depends upon the Law's focus on laws.

- (a) **Power** (b) History
(c) Literature (d) Past

176. What sort of power degrades and debases aesthetic knowledge productions outside their own

interest?

- (a) Individual (b) State
(c) **Social** (d) Political

177. Power is hardly_____ about its knowledge-aesthetic self-constructions.

- (a) **Reflexive** (b) Ignorant
(c) Acquainted (d) Aware

178. The notion of human hierarchy is merely an _____ of power.

- (a) Writing (b) Recording
(c) **Interpretation** (d) Viewing

179. What according to Pampirikunnu is a sign structure?

- (a) History (b) **Literary work**
(c) Caste (d) Power

180. What helps a text survive through history and time?

- (a) Power (b) Legacy
(c) History (d) **Various interpretations**

181. in Malayalam literary history _____ aesthetic was lauded as the literary mainstream.

- (a) Avarna (b) **Savarna**
(c) Lower Caste (d) None of these

182. Swadhashabhimani Ramakrishna Pillai made fun of Karuppan's poetry saying that it smelt of _____.

- (a) **Fish** (b) Waste
(c) Cats (d) Dogs

183. When Ulloor observes Karuppan's works in a positive manner, who judges it negatively?

- (a) N.V.P Unnithiri (b) Benedetto Corce
(c) Poikayil Appachan (d) **Leelavathi**

184. According to Leelavathi, literary history is not just a _____.

- (a) **Catalogue of books** (b) Legacy
(c) Interpretation (d) Set of writings

185. Literary history reveals _____, not facts.

- (a) Analysis (b) **Attitudes**
(c) Caste (d) Division

186. What is the problem faced during literary history writing?

- (a) Context (b) Power
(c) Structure (d) **Social right of every community**

187. According to Pradeepan Pampirikkunnu, dalit perspective on literary history is also a decolonization of_____.

- (a) History (b) **Savarna sensibilities**
(c) Religion (d) Power

188. How does Malayalam literary history classify lower caste art and literature?

- (a) **Under caste name** (b) Mainstream
(c) Based on form (d) Based on context

189. According to Pradeepan Pampirikkunnu, a text cannot be a_____

- (a) Context (b) **History**
(c) Structure (d) Writing

190. All the 'native' art forms of Kerala has _____ associations.

- (a) Literature (b) Power
(c) Structure (d) **Caste**

191. According to Benedetto Corce, each text is_____

- (a) A history (b) Definite
(c) **Indefinite** (d) A structure

192. A literary work as a sign structure can only be interpreted, not_____

- (a) **Immortalized** (b) Edited
(c) Criticized (d) Analyzed

193. What does the poet not see about his race?

- (a) History (b) Literature
(c) **Alphabet** (d) Story

194. Whose histories does the poet see rather than his own?

- (a) America's (b) Nobody's
(c) **Of many race's** (d) None among these

195. The world's _____ thinks each one as two races.

- (a) **Histories** (b) Caste
(c) Religion (d) Literature

196. Why does the poet's race have no history of their own?

- (a) It was incomplete (b) **There was no one to write it**
(c) None of these (d) Someone stole it

197. When does the poet start regretting?

- (a) When he thinks about himself (b) **When he thinks about his race**
(c) When he thinks about other races (d) None of these

198. What is the poet not ashamed of, with regard to his caste?

- (a) Its power (b) Its legacy
(c) **Its frailties** (d) None of these

199. We are the offspring, forever damned

to _____ this and that on Earth.

- (a) Create (b) Destroy
(c) See (d) **Blabber**

200. What according to the poet does everyone do to his people without a qualm?

- (a) Love them (b) Praise them
(c) **Blame them** (d) Accept them

201. Who according to the poet allows everyone to blame his caste?

- (a) Devil (b) **God**
(c) Avarnas (d) Savarnas

202 About whose race does the poet see no Alphabet?

(a) Upper caste

(b) His own

(c) Lower caste

(d) None of these

203. What is the title of Poikayil Appachan's poem?

(a) Nothing in sight

(b) Nobody in sight

(c) No Alphabet in Sight

(d) No Numbers in Sight