

*** MODEL QUESTION PAPER ***

EFL University Entrance Examination 2017

Ph.D. Cultural Studies

Time: 2 hours

Max

Marks: 70

Instructions:

1. Write your Admit Pass No. in the boxes provided in the answer book.
2. Do not write your name anywhere in the answer book.
3. There are two sections (A and B) in this question paper. Section A is worth 40 marks, and consists of multiple-choice questions that you will answer online. Section B is worth 30 marks and you must write your answer in the answer book provided.

SECTION A

Read the passage below and choose the most appropriate answer to the questions that follow

(10 x 2 = 20 marks).

The term 'popular' can have a number of different meanings: not all of them useful. Take the most common-sense meaning: the things which are said to be 'popular' because masses of people listen to them, buy them, read them, consume them, and seem to enjoy them to the full. This is the 'market' or commercial definition of the term: the one which brings socialists out in spots. It is quite rightly associated with the manipulation and debasement of the culture of the people. In one sense, it is the direct opposite of the way I have been using the word earlier. I have, though, two reservations about entirely dispensing with this meaning, unsatisfactory as it is. First, if it is true that, in the twentieth century, vast numbers of people do consume and even indeed enjoy the cultural products of our modern cultural industry, then it follows that very substantial numbers of working people must be included within the audiences for such products. Now, if the forms and relationships on which participation in this sort of commercially provided 'culture' depend are purely manipulative and debased, then the people who consume and enjoy them must either be themselves debased by these activities or else living in a permanent state of 'false consciousness.' They must be 'cultural dopes' who can't tell that what they are being fed is an updated form of the opium of the people. That judgment may make us feel right, decent and

self-satisfied about our denunciations of the agents of mass manipulation and deception - the capitalist cultural industries: but I don't know that it is a view which can survive for long as an adequate account of cultural relationships; and even less as a socialist perspective on the culture and nature of the working class. Ultimately, the notion of the people as a purely passive, outline force is a deeply unsocialist perspective. 2 Second, then: can we get around this problem without dropping the inevitable and necessary attention to the manipulative aspect of a great deal of commercial popular culture? There are a number of strategies for doing so, adopted by radical critics and theorists of popular culture, which, I think, are highly dubious. One is to counterpose to it another, whole, 'alternative' culture - the authentic 'popular culture'; and to suggest that the 'real' working class (whatever that is) isn't taken in by the commercial substitutes. This is a heroic alternative; but not a very convincing one. Basically what is wrong with it is that it neglects the absolutely essential relations of cultural power - of domination and subordination - which is an intrinsic feature of cultural relation. I want to assert on the contrary that there is no whole, authentic, autonomous 'popular culture' which lies outside the field of force of the relations of cultural power and domination. Second, it greatly underestimates the power of cultural implantation. This is a tricky point to make, for as soon as it is made, one opens oneself to the charge that one is subscribing to the thesis of cultural incorporation. The study of popular culture keeps shifting between these two, quite unacceptable, poles: pure 'autonomy' or total encapsulation. Actually, I don't think it is necessary or right to subscribe to either. Since ordinary people are not cultural dopes, they are perfectly capable of recognising the way the realities of working-class life are reorganised, reconstructed and reshaped by the way they are represented (i.e. represented) in, say, Coronation Street. The cultural industries do have the power constantly to rework and reshape what they represent; and, by repetition and selection, to impose and implant such definitions of ourselves as fit more easily the descriptions of the dominant or preferred culture. That is what the concentration of cultural power - the means of culture-making in the heads of the few - actually means. These definitions don't have the power to occupy our minds; they don't function on us as if we are blank screens. But they do occupy and rework the interior contradictions of feeling and perception in the dominated classes; they do find or clear a space of recognition in those who respond to them. Cultural domination has real effects - even if these are neither all-powerful nor all-inclusive. If we were to argue that these imposed forms have no influence, it would be tantamount to arguing that the culture of the people can exist as a separate enclave, outside the distribution of cultural power and the relations of cultural force. I do not believe that. Rather, I think there is a continuous and necessarily uneven and unequal struggle, by the dominant culture, constantly to

disorganise and reorganise popular culture; to enclose and confine its definitions and forms within a more inclusive range of dominant forms. There are points of resistance; there are also moments of supersession. This is the dialectic of cultural struggle. In our times, it goes on continuously, in the complex lines of resistance and acceptance, refusal and capitulation, which make the field of culture a sort of constant battlefield. A battlefield where no once-for-all victories are obtained but where there are always strategic positions to be won and lost. (Extracted and adapted from “Notes on Deconstructing ‘the Popular’” by Stuart Hall)

1. Which of the following reflects the author’s view of the term ‘popular culture’ most closely?

- A. The market-based definition is the opposite of the common-sense view
- B. The market-based definition is slowly being accepted by most socialists today
- C. The market-based definition only debases the true culture of the working class
- D. The market-based definition is problematic yet it is cannot be discarded 3

2. Which of the following reflects the author’s view about working people who enjoy commercial popular culture?

- A. They are a very small minority
- B. They are victims of false consciousness
- C. They have been debased by the low culture that they passively consume
- D. None of the above

3. Which of the following reflects the author’s view about working people who enjoy commercial popular culture?

- A. Commercial culture makes him feel “right, decent and self-satisfied”
- B. Commercial culture today represents a true socialist perspective
- C. Neither A nor B
- D. Both A and B

4. Which of the following reflects the author’s view about “alternative” or “authentic” popular culture?

- A. It is the true culture of the working classes

B. It is the true culture that people have practiced for centuries

C. Neither A nor B

D. Both A and B

5. Which of the following reflects the author's view about "dialectic of cultural struggle":

A. It is a complex, unending and constantly shifting battle for popular consent

B. There are no permanent winners or losers in this struggle

C. Both A and B

D. Neither A nor B

II. Choose the right answer to the questions that follow (15 x 2 = 30 marks).

1. Keywords (1976) is the title of a book written by:

A. Paolo Friere

B. Stuart Hall

C. Raymond Williams

D. Richard Hoggart

2. Illuminations (1969) is the title of a book written by:

A. Max Horkheimer

B. John Fiske

C. Theodor Adorno

D. Walter Benjamin

3. The Centre for Studies in Social Sciences is located in which city?

A. New Delhi

B. Mumbai

C. Kolkata

D. Ahmedabad

4. The theoretical term “biopolitics” is most associated with the work of:

- A. Fredric Jameson
- B. Michel Foucault
- C. Edward Said
- D. Homi Bhabha

5. The term theoretical “differance” is most associated with the work of:

- A. Roland Barthes
- B. Malcolm X
- C. Michel Foucault
- D. Jacques Derrida

6. Which of the following books was not written by U. R. Ananthamurthy?

- A. Bharathipura
- B. Avasthe
- C. Kaadu
- D. Samskara

7. Which of the following films was not directed by Satyajit Ray?

- A. Pather Panchali
- B. Calcutta 71
- C. Ghare Baire
- D. Charulata

8. The first six volumes of Subaltern Studies were edited by:

- A. Partha Chatterjee
- B. Dipesh Chakrabarty
- C. Gayatri Spivak
- D. Ranajit Guha

9. The Perishable Empire (2000) is the title of a book written by:

A. Meenakshi Mukherjee

B. Sumit Sarkar

C. Jasodhara Bagchi

D. Supriya Chaudhuri

10. Which of the following books was not written by Amitav Ghosh?

A. The Calcutta Chromosome

B. The Hungry Tide

C. The Everest Hotel

D. Sea of Poppies

11. Which of the following books was not written by B.R. Ambedkar?

A. Slavery 5

B. The Problem of the Rupee

C. Thoughts on Pakistan

D. Buddha or Karl Marx

12. Who among the following was not imprisoned at the Cellular Jail in the Andamans?

A. Batukeshwar Dutt

B. Vinayak Damodar Savarkar

C. Bhagat Singh

D. Maulvi Liaqat Ali

13. The film Bandit Queen (1994) was directed by:

A. Phoolan Devi

B. Mani Ratnam

C. Shekhar Kapur

D. Sekhar Kammula

14. Jagjivan Ram was a political leader from which Indian state?

A. Madhya Pradesh

B. Uttar Pradesh

C. Bihar

D. Jharkhand

15. Which form of Justice is not mentioned in the Preamble of the Indian Constitution?

A. Social

B. Economic

C. Political

D. Religious

SECTION B

Answer one of the two questions given below: (1 x 30 = 30 marks)

1) Provide translations for ANY FIVE of the following English terms in any Indian language known to you and write a short essay (500 words) on the problem posed by language for the practice of Cultural Studies in India.

1. Secularism

2. Interpellation

3. Modernity

4. Humiliation

5. Subjectivity

6. Globalisation

7. Sexuality

8. Fantasy 6

9. Stereotype

OR

2) In about 800 words, describe the project that you intend to take up for your Ph.D. research. Elaborate on your research questions, hypothesis if any, the field of knowledge in which it is located, the theoretical and methodological sources you will find useful, and any other relevant details specific to your proposed project.

(Note: This does not commit you to the same project. You are free to change the topic later, if selected).

KEY to the PhD Cultural Studies Entrance Exam 2017

Section A (For MODEL PAPER)

I. 1. D 2. D 3. C 4. C 5. C

II. 1. C 2. D 3. C 4. B 5. D 6. C 7. B 8. D 9. A 10. C 11. A 12. C 13. C 14. C
15. D