

MAULANA AZAD NATIONAL URDU UNIVERSITY

DEPARTMENT OF ENGLISH

PhD. COMPARATIVE STUDIES, SEMESTER EXAMINATION, DECEMBER 2023

PHCL104DST: APPLIED COMPARISON

Total Marks: 70.

Time: 3 Hours

**Note:** This question paper consists of three parts: Part – A, Part-B and Part-C. Number of words to answer each question is only indicative. Attempt all parts.

**Part-A** contains 10 compulsory questions of multiple choice/fill in the blank/very short answer type question. Answer all questions. Each question carries 1 mark. (10x1=10-marks)

**Part-B** contains 08 questions of which students are supposed to answer 05 questions. Answer each question in approximately 200 words. Each question carries 06 marks. (5x6=30 marks)

**Part-C** contains 05 questions of which students are supposed to answer 03 questions. Answer each question in approximately 500 words. Each question carries 10 marks. (3x10=30 marks)

**Part-A**

**1. Choose the correct option for each question.**

- a. What is Mikhail Bakhtin's concept of "dialogism" primarily concerned with?
  - A. Monologic interpretation of texts
  - B. Unidirectional communication
  - C. Multivocality and interaction in discourse
  - D. Linguistic determinism
  
- b. In the context of dialogism, what does Bakhtin mean by the term "heteroglossia"?
  - A. A single, unified voice in a text
  - B. Consistent use of a particular linguistic register
  - C. The coexistence of diverse and conflicting voices in discourse
  - D. The study of dialogical patterns in written communication
  
- c. Which of the following concepts is closely related to Bakhtin's idea of "chronotope" within the framework of dialogism?
  - A. Intertextuality
  - B. Temporal constraints
  - C. Spatial configurations
  - D. Ethical linguistics
  
- d. In the context of intertextuality, what distinguishes "intertextual echoes" from other forms of intertextual references?
  - A. Direct quotations from the source text
  - B. Subtle allusions that require deep analysis
  - C. Recurrent themes shared across multiple texts
  - D. An intentional play on words within a single text
  
- e. According to Julia Kristeva's theory of intertextuality, what term does she use to describe the intersection of different texts that leads to the creation of new meaning?
  - A. Inter subjectivity
  - B. Inter textual transference
  - C. Semiotic convergence
  - D. Inter textual weaving

- f. How does Gerard Genette's concept of "paratext" contribute to the understanding of intertextuality in literature?
- A. It refers to the textual elements within the main body of a work.
  - B. It emphasises the influence of cultural context on textual interpretation.
  - C. It explores the boundaries and peripheral elements of a text (e.g., titles, prefaces, footnotes) as crucial to understanding intertextual connections.
  - D. It focuses on the linguistic nuances shared between different texts.
- g. In the realm of comparative studies, how does the concept of "cultural adaptation" differ from "textual adaptation"?
- A. Cultural adaptation refers to the translation of a work into different languages, while textual adaptation focuses on changes in the narrative structure.
  - B. Textual adaptation involves modifying the original text's cultural context, whereas cultural adaptation centres on the translation of cultural elements across different contexts.
  - C. Both terms are interchangeable and refer to the same process in comparative studies.
  - D. Cultural adaptation exclusively deals with the adaptation of non-literary works, while textual adaptation is specific to literature.
- h. When analysing film adaptations in comparative studies, what role does fidelity to the source material play, and how might divergences enhance the adaptation?
- A. Fidelity is paramount for a successful adaptation, and divergences are considered detrimental to the authenticity of the work.
  - B. Fidelity is essential, but strategic divergences can enrich the adaptation by addressing contemporary issues or reaching a broader audience.
  - C. Divergences are irrelevant; a successful adaptation must strictly adhere to the original text.
  - D. Fidelity is optional, and divergences are only acceptable if they simplify the narrative for a wider audience.
- i. How does the concept of "transmedia adaptation" contribute to the field of comparative studies, and what challenges does it pose for researchers?
- A. Transmedia adaptation involves adapting a work across multiple forms of media, and it adds complexity to comparative studies by requiring a broader analysis of narrative elements and audience engagement.
  - B. Transmedia adaptation is irrelevant to comparative studies, as it focuses on marketing strategies rather than artistic interpretation.
  - C. Comparative studies only consider traditional forms of adaptation, excluding transmedia adaptations.
  - D. Transmedia adaptation simplifies the analytical process in comparative studies by limiting the scope of adaptation to a single medium.
- j. What is the central focus of Geocritical Theory in literary and cultural studies?
- A. Analysis of geographical settings in literature
  - B. Examination of the impact of political ideologies on literary works
  - C. Exploration of the interconnectedness between space, place, and literature
  - D. Study of the psychological aspects of characters in specific geographic locations

### **Part B**

2. Discuss inter textuality, focusing on Julia Kristeva's ideas.
3. Explain dialogism with reference to Bakhtin's insights.
4. Explore inter textual elements in John Keats's "On the Sea" and William Wordsworth's "By the Sea."
5. Highlight the importance of sequels in comparative studies.
6. Comment on Translation, Transcreation, and Adaptation in literature.
7. Justify using a geo-spatial perspective in comparative literature.
8. Differentiate between cross-referencing and intertextuality.
9. Define Paratextuality, Metatextuality, and Palimpsest in literary analysis.

### **Part C**

**Compose three critical essays, each employing a distinct critical lens chosen from the following options:**

10. Intertextuality
11. Dialogism
12. Space and Time
13. Sequels
14. Adaptation.

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