

*This question paper contains 4 printed pages.*

2192

Your Roll No

M.A. / II

ENGLISH

Course 14— Literary Criticism II

(Admissions of 2003 to 2008)

Time · 3 hours

Maximum Marks · 75

*(Write your Roll No on the top immediately  
on receipt of this question paper)*

*Answer Question No 1 which is compulsory and carries 30 marks and any three other questions which carry 15 marks each. Q. No. 1 is in six parts, five of which must be attempted.*

1 Write brief critical notes on any five of the following:

(a) (i) "Our civilization comprehends great variety and complexity and this variety and complexity, playing upon a refined sensibility, must produce varied and complex results "

Or

(u) The argument underpinning Wimsatt's criticism of *The Road to Xanadu*.

(b) (i) "The uniqueness of the work of art is inseparable from its being imbedded in the fabric of tradition."

P. T. O.

Or

- (u) Write a short note on the place of the Socratic dialogue in the derivation of heteroglot discursivity in Bakhtin.
- (c) (i) The function of images in Lacan's "The Agency of the Letter in the Unconscious or Reason Since Freud".

Or

- (u) The place of metonymy in Lacan's essay, "The Agency of the Letter in the Unconscious or Reason Since Freud".
- (d) (i) The influence of "Freudianism" on feminism according to Kristeva.

Or

- (u) The notion of the *chora* in "Women's Time".
- (e) (i) *Differance*

Or

- (u) "... all discourses endowed with the author-function do possess this plurality of self."
- (f) (i) "Again and again what we have to observe is in effect a pre-emergence, active and pressing but not yet fully articulated, rather than the evident emergence which could be more confidentially named "

Or

- (u) Discuss the idea of "departmental view" in Said

- 2 (a) How does Richard's theory of metaphor engage with varieties of Modernist literary practice?

Or

- (b) Wimsatt's critique of intention comprises an attempt at a rigorous theory of textual interpretation. Discuss in relation to Eliot's ideas about a "unified sensibility"
3. (a) Benjamin's favourable view of mechanical reproduction is the obverse of his critique of the fascist aestheticization of politics. Do you agree?

Or

- (b) What, according to Bakhtin, are the constitutive formal features of the epic and the novel? And what are the principal ideological ramifications, as a result, of the differences between the two genres?
- 4 (a) "In Kristeva's vision of feminism, polarities are dispersed and gender, space, time and body move in a continuum." Do you agree with this reading of "Women's Time"? Give a reasoned answer.

Or

- (b) Critically examine Lacan's critique of Saussure's algorithm on the relation between signifier and signified.
- 5 (a) Discuss Derrida's observations on the exorbitant question of method in "That Dangerous Supplement" in light of his analysis of the auto-eroticism of Rousseau's work.

Or

- (b) "Foucault's discussion of the author is remarkably different from critiques of authorial intention and celebratory announcements of the death of the

author." Do you agree? What, in your view, is distinctive about Foucault's analysis of the concept of the author?

- 6 (a) Differentiate between alternative and oppositional hegemonic formations in Raymond Williams. How far is it possible to distinguish the cultural domains of the residual and emergent in this context?

Or

- (b) Edward Said is interested in the somewhat obvious rationalization process of the early English novel. How valuable is this approach and its relevance to the larger, more complex, Empire-building mechanisms that comprise the overall relevance of his work?