

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 Q No. 1 which is compulsory and carries 30 marks and any **three** other question which carry 15 marks each.

Q.No. 1 is in **six** parts, **five** of which must be attempted.

Note : The maximum marks printed on the question paper are applicable for the students of the regular colleges (Cat. 'A'). These marks will, however, be scaled up proportionately in respect of student of NCWEB at the time of posting of awards for compilation of result.

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

- (a) (i) "The possible interests of a poet are unlimited ... our only condition is that he turn them into poetry, and not merely meditate on them poetically."

OR

- (ii) The validity of Wimsatt's critique of *The Road to Xanadu* .

- (b) (i) The "aura" in Benjamins "The work of art in the age of Mechanical Reproduction.

OR

- (ii) Epic as the voice of authority.

- (c) (i) The critical edge of Lacan's use of the distinction between 'metaphor' and 'metonymy'

OR

- (ii) How strong is articulation of the concept of the "Letter" in Lacan's essay, "The Agency of the Letter In the Unconscious or Reason Since Freud"

- (d) (i) The role played by Kristeva's distinction between "Socialism" and "Freudianism" in "Women's Time"

OR

(ii) Kristeva's discussion of 'maternity' and the *chora* in "Women's Time"

(e) (i) "But where is the exorbitant?"

OR

(ii) "The author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning."

(f) (i) Bhabha's idea of the "Performative nature of identities"

OR

(ii) "...the novel, as a cultural artefact of bourgeois society, and imperialism are unthinkable without each other"

2. (a) Write an essay on the way Richard Rorty handles the interrelated terms "figure", "image", "toner" and "vehicle".

OR

(b) Critically examine Wimsatt's attack on allusiveness in the poetry of T.S. Eliot and of Eliot's Notes to *The Waste Land*.

3 (a) Walter Benjamin sees the mechanical reproducibility of art works as a movement towards democratization. Do you agree? Give a reasoned answer.

OR

(b) In what ways does Bakhtin distinguish the novel from the epic?

4. (a) Is psychoanalytical theory absolutely central for Kristeva's arguments in "Women's Time"? Support your answer with illustrations from Kristeva's essay.

OR

(b) Discuss in detail Lacan's use of Ferdinand de Saussure's concept of the linguistic sign in "The Agency of the Letter in the Unconscious or Reason Since Freud."

5. (a) In what way does Deleuze's critique of Rousseau impinge on the overall argument that he makes ".....That Dangerous Supplement."

- (b) Foucault *systematically* connects ostensibly radical—post 'Death of the Author'—criticism to traditional theologically-oriented exegesis? How does this connection help in his attempt "to grasp the subject's point of insertion, modes of functioning and system of dependencies."
6. (a) In what relation does Williams understanding of "tradition" stand to the two contiguous categories of "institutions" and "formations"?

OR

- (b) Write an essay using conceptual categories developed by any two thinkers in this course to explicate any literary work that you have read.