

This question paper contains 4+2 printed pages]

Your Roll No.

1324

B.A. (Hons.)/III

D

ENGLISH—Paper IX (b)

(Literary Theory)

Time : 3 Hours

Maximum Marks : 100

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

Note :— The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning. These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

Attempt all the *four* questions.

Question No. 1 has *three* parts and

Question No. 2 has *two* parts.

Each of these parts must be answered.

P.T.O.

1. (a) "It is not true that wrestling is a sadistic spectacle : it is only an intelligible spectacle."

(i) What kind of intelligibility does Barthes detect in wrestling ? 8

(ii) Why do you think spectators desire this sort of intelligibility ? 7

Or

Briefly discuss the five factors of bourgeois drama that Raymond Williams describes as the "distinctive deep signals and conventions of modern drama."

(b) "I am also uncomfortable with the notion of a 'female imagination'." Showalter's discomfort springs from the fact that such notions are "dangerously close to reiterating the familiar stereotypes." Discuss.

Or

Luce Irigaray, in "When the Goods Get Together" presents a critique of Freud and challenges his assumptions. Discuss this critique and place it in relation to the overall argument of her essay.

- (c) How does Gauri Viswanathan describe the difference between Orientalism and Anglicism ? What, if any, are the convergences between the two cultural programmes ?

Or

According to Aijaz Ahmed, what are the institutional, historical and linguistic difficulties in assuming Indian literature as an always, already existent category ?

2. (a) Describe some of the major arguments Eagleton uses to problematize the category "literature".

Or

"It was, in fact, only with what we now call the 'Romantic period' that our own definitions of literature began to develop."

- (i) What are Eagleton's reasons for making the above claim ? 4
- (ii) Write a short account of Eagleton's assessment of the Romantics. 4
- (b) Briefly describe Eagleton's account of New Criticism.

Or

What, according to Eagleton, are the salient features of psychoanalytic criticism ? 7

3. (a) Comment on Althusser's views on the history of "ideological state apparatus" with regard to church and school.

Or

- (b) "..... for art to be 'unpolitical' means only to ally itself with the 'ruling' group." How does Brecht arrive at this view ? Discuss. 20

4. (a) Postmodernism according to Lyotard is "not modernism at its end but in the nascent state, and this state is constant." Comment on Lyotard's view of postmodernism in the light of this statement.

Or

- (b) "Freeplay is always an interplay of absence and presence, but if it is to be radically conceived, freeplay must be conceived of before the alternative of presence and absence; being must be conceived of as presence or

absence beginning with the possibility of freeplay and not the other way around. If Levi-Strauss, better than any other, has brought to light the freeplay of repetition and the repetition of freeplay, one no less perceives in his work a sort of ethic presence, an ethic of nostalgia for origins, an ethic of archaic and natural innocence, of a purity of presence and self-presence in speech—an ethic, nostalgia, and even remorse which he often presents as the motivation of the ethnological project when he moves toward archaic societies—exemplary societies in his eyes.”

In the light of the above quote, give an account of Derrida’s critique of Levi-Strauss in “Structure, Sign, and Play in the Discourse of the Human Sciences”. 20