

2018

ENGLISH

(Major)

Paper : 6.2

(Twentieth Century Criticism and Theory)

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

1. Give very brief answers/Fill in the blanks/
Choose the correct option (any seven): $1 \times 7 = 7$

(a) Which Shakespearean play is cited by
T. S. Eliot as an 'artistic failure' for not
having 'objective correlative'?

(b) How many ambiguities does William
Empson discuss in his book on
ambiguity?

(c) Name the phrase coined by Wimsatt and Beardsley to suggest the fallacy of reading a literary work assuming the purpose of the writer.

(d) According to Bakhtin, Tolstoy's novels are monologic, but Dostoyevsky's novels are _____.

(e) Which of the following schools of criticism argues for the parallel reading of the text and the context?

(i) New Criticism

(ii) New Historicism

(iii) French Feminism

(iv) Deconstruction

(f) Name the essay in which Helen Cixous introduced the phrase 'écriture féminine'.

(g) Who said, "The Orient was almost a European invention?"

(3)

(h) According to Saussure, the sign is a symmetrical unity between one ___ and one ____.

(i) What is the term coined by Derrida to unite the senses of 'to differ' and 'to defer'?

(j) Name the field of study where Claude Levi-Strauss applied Saussurean theory of linguistics.

2. Answer any *four* of the following : $2 \times 4 = 8$

(a) How, according to Eliot, significant emotion differs from personal emotion?

(b) In what sense does I. A. Richards define poetry as 'pseudostatements'?

(c) How, according to Mukarovsky, maximum foregrounding is achieved?

(d) Why does Jonathan Culler define theory as a 'miscellaneous genre'?

(e) Name two books written by Michel Foucault.

(f) What does F. R. Leavis mean by 'enactment'?

3. Answer any *three* of the following : $5 \times 3 = 15$

(a) Why does Eliot say that "emotions recollected in tranquility is an inexact formula"?

(b) How do the New Historicist Critics assess the role of the author in the production of the text?

(c) Why does Terry Eagleton, in his comments on Shakespeare, say that literary canon is only a 'construct'?

(d) How does Juliet Mitchell explain the issue of constructing gender identity in the Oedipal phase?

(e) Define and explain the meaning of the phrase 'binary' in structuralist thinking.

4. Answer any *three* of the following questions :

10×3=30

(a) Examine T. S. Eliot's views on poetry with special reference to his theories of 'unification of sensibility' and 'objective-correlative'.

Or

How do the concepts of intentional and affective fallacies, paradox and tension promote the New Critics' belief in the 'autonomy' of the text?

(b) In what sense does Foucault say that knowledge is power? Can we explain the orientalist argument in the light of this Foucaultian analysis? Discuss.

Or

Discuss the major concepts formulated by Mikhail Bakhtin to emphasise the liberating power and subversive use of novelistic discourse.

- (c) Comment on I. A. Richards' critique of 'stock response' and defence of 'close reading' of the literary text.

Or

How does Jonathan Culler explain the impact of theory in terms of 'challenging and reorienting thinking'? Discuss in the light of Foucault and Derrida as two case studies explained by Culler in this context.

- (d) Why does Helen Cixous exhort the female writers to construct a separate language in these words : "Write yourself. Your body must be heard"?

(7)

Or

How do the New Historicists substantiate the view that history is not merely a context, but a co-text?
