

2017

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) In his way of talking about 'enactment',  
which eighteenth century poet did  
Leavis appreciate for his verbal richness  
or his way of dwelling on the spoken  
tongue?

(b) I. A. Richards makes a difference between the two uses of language : between the — and the — uses.

(c) Which poem does Empson talk about for his illustration of the seventh type of 'ambiguity'?

(d) Who among the following was a member of the Prague Linguistic Circle?

(Mikhail Bakhtin/Dostoyevsky/Jan Mukarovsky/Matvei isaevich Kagan)

(e) Who among the following developed the Saussurean model of linguistic structure for explaining diverse cultural material including myth?

(Michel Foucault/Claude Levi-Strauss/ Raymond Williams/ Antonio Gramsci)

(f) The decentring or deletion of the — leaves the reader, or interpreter, as the focal figure in the post-structural accounts of signifying practices.

(g) The ideas of which of the following thinkers does Said follow in emphasizing the relationship between power and knowledge in scholarly thinking?

(Gayatri Chakravorty Spivak/Homi Bhabha/Frantz Fanon/Benedict Anderson/Michel Foucault)

(h) Name the scholar who coined the phrase : "The historicity of the text and the textuality of history".

(i) Name the author who has made the remark : "There is no reading of a work which is not also a rewriting".

(Jonathan Culler/Michel Foucault/Terry Eagleton)

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

(a) What, according to Viktor Shklovsky, is the purpose of 'defamiliarization'?

(b) What, according to Saussure, are the two essential characteristics of the linguistic sign?

(c) What is 'logocentrism', which is a key term in the theories of Jacques Derrida?

(d) To which wave of feminism, does the writer Mary Wollstonecraft belong? Write the name of the most monumental work by her.

(e) What is hegemony in the context of post-colonialism?

(f) What role, according to Eliot, does the 'objective correlative' play in poetry?

3. Answer any *three* of the following questions : 5×3=15

(a) Write a short note on any *one* of the following :

(i) Eliot's concept of dissociation of sensibility

(ii) Cleanth Brooks' concept of the Language of Paradox

(b) On what grounds do the New Historicists view history as a text?

(c) How does Jonathan Culler explain the role of the reader in literary theory?

(d) Why does Eagleton conclude in his essay that there is no objective definition of literature?

(e) How does Juliet Mitchell establish the importance of the role of the psychoanalytic feminists in the women's movement for identity?

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

10×3=30

(a) Write with reference to at least two representative critics, how New Criticism establishes the centrality of the literary text and the necessity of 'close reading'.

Or

What are I. A. Richards' major concepts associated with his psychological approach to art and literature? Discuss.

- (b) Examine T. S. Eliot's views on the nature of the poetic process in the light of his arguments on behalf of 'impersonality' and 'unified sensibility' of the poet.

Or

Elaborate how Leavis accords Donne a special poetic significance in terms of how the poet helped to redefine a poetic tradition.

- (c) What are the basic assumptions of structuralism? Make an estimate of Derrida's criticism of the structuralist approach.

Or

What is the basic aim of structuralism? Write a note on the main concepts of Ferdinand de Saussure's structuralist linguistic.

- (d) How do Juliet Mitchell and Helene Cixous provide a critique of the masculine discourse and stress the need for a new female discourse?

Or

Write a note on the works of Viktor Shklovsky, Jan Mukarovsky and Mikhail Bakhtin—Russian Formalists, with regards to their ideas of 'form' and 'content'.

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