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3 (Sem-6) ENG M 2

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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 answer (any seven) : $1 \times 7 = 7$

(a) What, according to T. S. Eliot, is the
only way of expressing emotion in the
form of art?

(b) Which 17th century poet was highly
appreciated by F. R. Leavis for the
language of 'enactment' in his/her
poetry?

(c) In the opinion of Cleanth Brooks, the
language of poetry is the language of
_____.

- (d) What was the critical phrase employed by Wimsatt and Beardsley to suggest the 'confusion between the poem and its result'?
- (e) Who wrote *The Principles of Literary Criticism* and *Practical Criticism*?
- (f) Write the name of the book in which William Empson analyzed the concept of 'ambiguity' in detail.
- (g) Foregrounding of all the components of a work of poetry is practically ——. (possible/ impossible)
- (h) Which critical term was coined by Bakhtin to mean 'other-languageness'?
- (i) "Women must write through their bodies." Who said this?
- (j) According to Derrida, the text is a field for free play of ——.

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

- (a) What, according to I. A. Richards, are the two technical terms associated with the idea of metaphor?
- (b) What does Eliot mean by 'Unification of Sensibility'?
- (c) What, according to Victor Shklovsky, is the purpose of 'defamiliarization'?

- (d) In what sense, 'Orientalism' is a Western style of dominating and restructuring the East?
- (e) What does Juliet Mitchell mean by the phrase 'Pre-Oedipal'?
- (f) What, according to Jonathan Culler, is the major cause of resistance to theory?

3. Answer the following questions (any three) :

$5 \times 3 = 15$

- (a) How does the emotive use of language differ from its referential or scientific use? Explain in the light of I. A. Richards' views on this matter.
- (b) "Dostoevsky thought not in thoughts, but in points of view, consciousness, voices." Explain this statement of Bakhtin as the basic principle of 'dialogism'.
- (c) On what grounds do the New Historicists view history as a text?
- (d) Why does Derrida dismiss the concept of 'presence' or 'centre' in any quest for meaning in a text?
- (e) "There is no reading of a work which is not also a rewriting." What does Terry Eagleton mean by this remark in his essay *What is Literature?*

4. Answer any *three* of the following : . . . 10×3=30

- (a) 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

How did the new critics promote an objective criticism of literature through their application of a new vocabulary in the field of literary criticism?

- (b) How did Claude Levi-Strauss develop the Saussurean model of linguistic structure for explaining diverse cultural material including myth?

Or

How did Michel Foucault try to establish his opinion that the production and circulation of all discursive practices are determined by the controlling power relations in the society?

- (c) Why is Terry Eagleton critical of the Russian Formalists' approach to literature? Discuss.

Or

How does Jonathan Culler justify his opinion that theory involves a questioning of the most basic premises of literary study?

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

Or

How does the New Historicist reading of a text differ from the Old Historicist method? Justify your answer with examples from the New Historicist reading of any Renaissance text.
