**ST. JOSEPH’S UNIVERSITY, BENGALURU - 27**

**II SEMESTER – M.A. ENGLISH   
END-SEMESTER EXAMINATION: APRIL 2024**

**(Examination conducted in May / June 2024)**

**EN 8318 – ENGLISH STUDIES II**

**(For current batch students only)**

**Time: 2 Hours Max Marks: 50**

**This paper contains THREE printed pages, FOUR parts and SEVEN questions.**

**SECTION A**

**I. Answer ANY ONE the following questions in about 200-250 words: (1x15=15)**

1. Andy Warhol painted this now iconic image titled *Soup Cans* in 1962 that is often seen as a commentary on consumerist culture. Warhol once described Pop Art as “liking things.” When asked why he painted soup cans, he replied, “I used to drink it. I used to have the same lunch every day, for twenty years … the same thing over and over again.” (Warhol qtd. in Brenna Miller, excerpted from Origins by OSU)

What do you make of the repeated structures in the image? How will you read this as a literary text? Discuss.

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2. John Crowe Ransom suggests “criticism must become more scientific, or precise and systematic.” According to you, how might one view objectivity and objective knowledge in the context of New Criticism in the 20th Century? Do you think biographical or historical circumstances add to the reading of a text?

**SECTION B**

**II. Answer the following questions in about 150-200 words: (2x10=20)**

3. How does Gerard Genette’s analysis of narrative discourse function, essentially, as “a study of the relationships” between narrative, story, and the act of narrating? Demonstrate this network of relationships through an analysis of a film or book you have viewed or read.

4. The formalists conceived of literature as ‘language made strange’. How does Terry Eagleton view this claim?

**SECTION C**

**III. Answer ANY ONE of the following questions in about 100 words. (1x5=5)**

5. Jonathan Culler writes: “In any system that is more complex than a code – in any system which can produce meaning instead of merely refer to meanings that already exist – there are two ways of thinking of the signiﬁant and signiﬁé.One may accept the primacy of the signiﬁant, as the form which is given,and take the signiﬁé as that which can be developed from it but only expressed by other signs. Or one may start with the signiﬁé by taking any signs which circumscribe or designate effects of meaning as the developments of a signiﬁé for which one must ﬁnd the signiﬁant and the relevant set of conventions.’”

What do you understand by these terms *signifié* and *signifiant*? Can the study of signs be understood solely as a study of code-like situations”? Justify your answer.

6. TS Eliot writes: “In a peculiar sense he will be aware also that he must inevitably be judged by the standards of the past. I say judged, not amputated, by them; not judged to be as good as, or worse or better than, the dead; and certainly not judged by the canons of dead critics..” How do you understand the opposition in the words ‘judged’ vis à vis ‘amputated’? How do these words shed light on Eliot’s thoughts on “tradition” and “individual talent”?

**SECTION D**

**IV. Read the following poem and answer the question in about 150-200 words. (1x10=10)**

I am silver and exact. I have no preconceptions.

Whatever I see I swallow immediately

Just as it is, unmisted by love or dislike.

I am not cruel, only truthful‚

The eye of a little god, four-cornered.

Most of the time I meditate on the opposite wall.

It is pink, with speckles. I have looked at it so long

I think it is part of my heart. But it flickers.

Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me,

Searching my reaches for what she really is.

Then she turns to those liars, the candles or the moon.

I see her back, and reflect it faithfully.

She rewards me with tears and an agitation of hands.

I am important to her. She comes and goes.

Each morning it is her face that replaces the darkness.

In me she has drowned a young girl, and in me an old woman

Rises toward her day after day, like a terrible fish.

7. Attempt an analysis of the following poem using I A Richards’s notion of sense and feeling. How do you understand this line: “In me she has drowned a young girl”? In your opinion, do the tools provided by I A Richards suffice in making meaning of these lines?

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