

(b) Explain the conceptual difference between the writer and the author-function. How does Foucault's notion of the 'author-function' transform the conventional understanding of texts and authors?

7. (a) Cultures can be understood as sites of contestation, conflict and negotiation, rather than being seen as harmonised wholes. Discuss

OR

(b) What differences can be perceived in the way men represent women and the way women represent themselves in fiction? Give a reasoned answer, with reference to the short stories in the syllabus.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4472 J

Unique Paper Code : 2034001208

Name of the Paper : Culture and Theory
Generic Elective (GE)

Name of the Course : **Common Prog. Group**

Semester : II/IV/VI

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll. No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

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PART A

1. (a) Explain the significance of Nadya's meeting with Sasha in Moscow.

OR

- (b) Explain what Stuart Hall means when he writes that Identity is produced "within, not outside, representation".

2. (a) Explain the significance of the letter that Lulu writes to Pierre in Sartre's story 'Intimacy'.

OR

- (b) "[H]umanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being." Explain the significance of this sentence in Simone De Beauvoir's 'Introduction' to her book, *The Second Sex*.

3. (a) Explain the significance of the boat trip in Fenella's life in Mansfield's 'The Voyage'.

OR

- (b) What is the conceptual problem, according to Foucault, in hypothetically including the philosopher Nietzsche's laundry bill in his imagined *Complete Works*?

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PART B

4. (a) How is Chekhov's story 'The Bride' able to create a historical perspective for readers to engage with the themes of social decay and disillusionment?

OR

- (b) How does Stuart Hall pose the idea of 'difference' in his essay and in what ways can it be seen as constitutive of cultural identity?

5. (a) Discuss Lulu's relationship with Henri encompassing the twin ideas of comfort as well as constraint, in Sartre's 'Intimacy'.

OR

- (b) How is woman constituted as the gendered 'Other' in linguistic, social and cultural terms? Is this otherness universal i.e. prevalent across time and space?

6. (a) Discuss the way in which Katherine Mansfield's story 'The Voyage' uses dry humour to magnify the emotional states that Fenella journeys through.

OR

P.T.O.