

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2023-2024)

M. A. DEGREE EXAMINATION, NOVEMBER 2024
BRANCH VII - ENGLISH
THIRD SEMESTER

COURSE : CORE

TITLE OF THE COURSE : CONTEMPORARY CRITICAL THEORY II

COURSE CODE : 23EL/PC/CT34

TIME : 3 HOURS

MAX. MARKS: 100

Q. No.	SECTION A	CO	KL
	Answer any one of the following in about 250 words. (1x10=10 marks)	1	1
1.	According to Donna Haraway, in what ways does high-tech culture challenge the troubling dualisms that are persistent in Western traditions?		
2.	Elaborate upon Stuart Hall's three concepts of identity.		
	SECTION B	CO	KL
	Answer any one of the following in about 250 words. (1x10=10 marks)	2	2
3.	Discuss the ways in which Johanna Hedva redefines the language of disability and vulnerability in "Sick Woman Theory".		
4.	How does Stephen Greenblatt explain the difference between New Historicism and traditional forms of historicism?		
	SECTION C	CO	KL
	Answer any one of the following in about 500 words. (1x20=20 marks)	3	3
5.	Vandana Shiva posits masculinity, capitalism and culture against femininity, creativity and nature. Explain.		
6.	"A society has many pasts from which it chooses those that go into the creation of its history. The choice is made by those in authority—the authority being of various kinds—although occasionally the voice of others may be heard." – Connect this statement by Romila Thapar with Hayden White's perspective on historiography as a discourse.		
	Answer any one of the following in about 500 words. (1x20=20 marks)	4	4
7.	Elaborate upon Pierre Bourdieu's forms of capital using examples of your own.		
8.	How does Raymond Williams redefine the concept of the economic base and socio-cultural superstructure?		

	SECTION D	CO	KL
	<p>Read the following passage and answer the questions that follow.</p> <p style="text-align: center;">CHAPTER II: MURDERING THE INNOCENTS</p> <p>Thomas Gradgrind, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir—peremptorily Thomas—Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind—no, sir! In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words ‘boys and girls,’ for ‘sir,’ Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts.</p> <p>Indeed, as he eagerly sparkled at them from the cellarge before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stormed away.</p> <p>‘Girl number twenty,’ said Mr. Gradgrind, squarely pointing with his square forefinger, ‘I don’t know that girl. Who is that girl?’</p> <p>‘Sissy Jupe, sir,’ explained number twenty, blushing, standing up, and curtseying.</p> <p>‘Sissy is not a name,’ said Mr. Gradgrind. ‘Don’t call yourself Sissy. Call yourself Cecilia.’</p> <p>‘It’s father as calls me Sissy, sir,’ returned the young girl in a trembling voice, and with another curtsey.</p> <p>‘Then he has no business to do it,’ said Mr. Gradgrind. ‘Tell him he mustn’t. Cecilia Jupe. Let me see. What is your father?’</p> <p>‘He belongs to the horse-riding, if you please, sir.’</p> <p>Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.</p> <p>‘We don’t want to know anything about that, here. You mustn’t tell us about that, here. Your father breaks horses, don’t he?’</p> <p>‘If you please, sir, when they can get any to break, they do break horses in the ring, sir.’</p>		

<p>‘You mustn’t tell us about the ring, here. Very well, then. Describe your father as a horsebreaker. He doctors sick horses, I dare say?’</p> <p>‘Oh yes, sir.’</p> <p>‘Very well, then. He is a veterinary surgeon, a farrier, and horsebreaker. Give me your definition of a horse.’</p> <p>(Sissy Jupe thrown into the greatest alarm by this demand.)</p> <p>‘Girl number twenty unable to define a horse!’ said Mr. Gradgrind, for the general behoof of all the little pitchers. ‘Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy’s definition of a horse. Bitzer, yours.’</p> <p>The square finger, moving here and there, lighted suddenly on Bitzer, perhaps because he chanced to sit in the same ray of sunlight which, darting in at one of the bare windows of the intensely white-washed room, irradiated Sissy. For, the boys and girls sat on the face of the inclined plane in two compact bodies, divided up the centre by a narrow interval; and Sissy, being at the corner of a row on the sunny side, came in for the beginning of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous colour from the sun, when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little colour he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white.</p> <p>‘Bitzer,’ said Thomas Gradgrind. ‘Your definition of a horse.’</p> <p>‘Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth.’ Thus (and much more) Bitzer.</p> <p>‘Now girl number twenty,’ said Mr. Gradgrind. ‘You know what a horse is.’</p> <p>She curtsied again, and would have blushed deeper, if she could have blushed deeper than she had blushed all this time. Bitzer, after rapidly blinking at Thomas Gradgrind with both eyes at once, and so catching the light upon his quivering ends of lashes that they looked like the antennae of busy insects, put his knuckles to his freckled forehead, and sat down again. The third gentleman now stepped forth. A mighty man at cutting and drying, he was; a government officer; in his way (and in most other people’s too), a professed pugilist; always in training, always with a system to force down the general throat like a bolus, always to be heard of at the bar of his little Public-office, ready to fight all England. To continue in fistic phraseology, he had a genius for coming up to the scratch, wherever</p>		
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	<p>and whatever it was, and proving himself an ugly customer. He would go in and damage any subject whatever with his right, follow up with his left, stop, exchange, counter, bore his opponent (he always fought All England) to the ropes, and fall upon him neatly. He was certain to knock the wind out of common sense, and render that unlucky adversary deaf to the call of time. And he had it in charge from high authority to bring about the great public-office Millennium, when Commissioners should reign upon earth. ‘Very well,’ said this gentleman, briskly smiling, and folding his arms. ‘That’s a horse. Now, let me ask you girls and boys, Would you paper a room with representations of horses?’</p> <p>After a pause, one half of the children cried in chorus, ‘Yes, sir!’ Upon which the other half, seeing in the gentleman’s face that Yes was wrong, cried out in chorus, ‘No, sir!’—as the custom is, in these examinations. ‘Of course, No. Why wouldn’t you?’</p> <p>A pause. One corpulent slow boy, with a wheezy manner of breathing, ventured the answer, Because he wouldn’t paper a room at all, but would paint it.</p> <p>‘You <i>must</i> paper it,’ said the gentleman, rather warmly.</p> <p>‘You must paper it,’ said Thomas Gradgrind, ‘whether you like it or not. Don’t tell <i>us</i> you wouldn’t paper it. What do you mean, boy?’</p> <p>‘I’ll explain to you, then,’ said the gentleman, after another and a dismal pause, ‘why you wouldn’t paper a room with representations of horses. Do you ever see horses walking up and down the sides of rooms in reality—in fact? Do you?’</p> <p>‘Yes, sir!’ from one half. ‘No, sir!’ from the other.</p> <p>‘Of course no,’ said the gentleman, with an indignant look at the wrong half. ‘Why, then, you are not to see anywhere, what you don’t see in fact; you are not to have anywhere, what you don’t have in fact. What is called Taste, is only another name for Fact.’ Thomas Gradgrind nodded his approbation.</p> <p style="text-align: right;">(Excerpt from <i>Hard Times</i> by Charles Dickens)</p>		
	Answer any one of the following in about 500 words. (1x20=20 marks)	5	5
9.	How does the satire on facts portrayed in the excerpt reflect Hayden White’s statement that “the narrativization of reality is a fictionalization insofar as narrativization imposes upon reality the form and substance of the kind of meaning met with only in stories?”		
10.	Discuss the following aspects of the panoptic mechanism in the field of education as seen in the excerpt: a) panopticon as naturalist, b) panopticon as a lab of power, c) “irregular inspections”, d) infra-law and counter-law.		
	Answer any one of the following in about 500 words. (1x20=20 marks)	5	6
11.	Analyse the portrayal of social and cultural capital in the excerpt.		
12.	Compare the structure of the classroom to the structure of the panopticon. How does this structure allow the governance mechanism to control the classroom?		