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Reg. No. : .....

Name : .....

Fourth Semester M.A. Degree Examination, March 2021

English Language and Literature

EL 242 : CULTURAL STUDIES

(2017 Admission Onwards)

Time : 3 Hours Max. Marks : 75

I. Answer **any five** of the following in about **50** words each :

1. Products of the culture industry according to Adorno and Horkheimer.

2. The process of communication as proposed by Stuart Hall.

3. The genre of mythological films in Indian popular cinema.

4. The three different looks associated with cinema as expounded by Laura Mulvey in “Visual Pleasure and Narrative Cinema’’.

5. Why do intellectuals generally criticize Bollywood?

6. Visual ethics.

7. Discourse.

8. Interpellation.

(5 × 2 = 10 Marks)

P.T.O.

II. Write short notes on **any four** of the following in about **150** words each :

1. What do Adorno and Horkheimer state about the commodification of culture? Explain.

2. What is the criticism levelled against the process of communication in terms of a circulation circuit or loop?

3. How do Gokulsing and Dissanayake differentiate between popular and artistic traditions of filmmaking in India?

4. According to Laura Mulvey. What are the pleasures offered by cinema?

5. How does Chandrima Chakraborty examine the similarity of the film *Lagaan* with 'the subaltern studies project in recuperating the subjectivity and agency of the subaltern classes'?

6. How does Arjun Appadurai examine the circulation of commodities in society?

7. Explain the contributions of Birmingham school in the field of cultural studies.

8. How does Homi K. Bhabha define the 'locations' of culture?

(4 × 5 = 20 Marks)

III. Write essays on any three of the following choosing atleast one from each section :

SECTION – A

1. According to Stuart Hall, what are the three hypothetical positions from which decodings of a televisual discourse may be constructed? Describe.

2. How does Laura Mulvey analyse cinema as a medium that 'reflects, reveals and even plays on the straight, socially established interpretation of sexual difference which controls images, erotic ways of looking and spectacle'? Elaborate.

3. What are the different genres associated with Indian popular cinema? Elaborate with reference to the essay ''The Distinctiveness of Indian Popular Cinema".

SECTION – B

4. Describe the techniques and tools used in contemporary cultural studies. Explain with reference to post modernism and visual arts.

5. Attempt a historical tracing of the emergence of cultural studies as a field of study.

6. How can the production and consumption of cultural products/artefacts be seen as factors that shape and influence the development of cultures? Explain.

SECTION – C

Attempt a theoretical reading of **any one** of the following texts. Adopt a theoretical framework prescribed for study

7. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to open the doors of opportunity to all of God's children. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. It would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of the Negro. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges. But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightftul place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and Page 9 of 14 hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.

8. Under certain circumstance there are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea. There are circumstances in which, whether you partake of the tea or not — some people of course never do, --the situation is in itself delightful. Those that I have in mind in beginning to unfold this simple history offered an admirable setting to an innocent pastime. The implements of the little feast had been disposed upon the lawn of an old English country-house, in what I should call the perfect fiddle of a splendid summer afternoon. Part of the afternoon had waned, but much of it was left, and what was left was of the finest and rarest quality. Real dusk would not arrive for many hours; but the flood of summer light had begun to ebb, the air had grown mellow, the shadows were long upon the smooth, dense turf They lengthened slowly, however, and the scene expressed that sense of leisure still to come which is perhaps the chief source of one's enjoyment of such a scene at such an hour. From five o'clock to eight is on certain occasions a little eternity; but on such an occasion as this the interval could be only an eternity of pleasure. The persons concerned in it were taking their pleasure quietly, and they were not of the sex which is supposed to furnish the regular votaries of the ceremony I have mentioned. The shadows on the perfect lawn were straight and angular; they were the shadows of an old man sitting in a deep wicker-chair near the low table on which the tea had been served, and of two younger men strolling to and fro, in desultory talk, in front of him. The old man had his cup in his hand; it was an unusually large cup, of a different pattern from the rest of the set and painted in brilliant colours. He disposed of its contents with much circumspection, holding it for a long time close to his chin, with his face turned to the house. His companions had either finished their tea or were indifferent to their privilege: they smoked cigarettes as they continued to stroll. One of them, from time to time, as he passed, looked with a certain attention at the elder man, who, unconscious of observation, rested his eves upon the rich red front of his dwelling. The house that rose beyond the lawn was a structure to repay such consideration and was the most characteristic object in the peculiarly English picture I have attempted to sketch. It stood upon a low hill, above the river — the river being the Thames at some forty miles from London. A long gabled front of red brick, with the complexion of which time and the weather had played all sort of pictorial tricks, only, however, to improve and refine it presented to the lawn its patches of ivy, its clustered chimneys, its windows smothered in creepers.

9. There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

When the sun shoots in through the east window—I always watch for that first long, straight ray—it changes so quickly that I never can quite believe it.

That is why I watch it always.

By moonlight—the moon shines in all night when there is a moon—I wouldn't know it was the same paper.

At night in any kind of light, in twilight, candlelight, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be.

I didn't realize for a long time what the thing was that showed behind,—that dim subpattern,—but now I am quite sure it is a woman.

BY daylight she is subdued, quiet. I fancy it is the pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour.

I lie down ever so much now. John says it is good for me, and to sleep all I can. Indeed, he started the habit by making me lie down for an hour after each meal.

It is a very bad habit. I am convinced, for, you see, I don't sleep.

And that cultivates deceit, for I don't tell them I'm awake.—oh, no!

The fact is, I am getting a little afraid of John.

He seems very queer sometimes, and even Jennie has an inexplicable look.

It strikes me occasionally, just as a scientific hypothesis, that perhaps it is the paper!

I have watched John when he did not know I was looking, and come into the room suddenly on the most innocent excuses, and I've caught him several times *looking at the paper*! And Jennie too. I caught Jennie with her hand on it once.

She didn't know I was in the room, and when I asked her in a quiet, a very quiet voice, with the most restrained manner possible, what she was doing with the

paper she turned around as if she had been caught stealing, and looked quite angry—asked me why I should frighten her so!

Then she said that the paper stained everything it touched, that she had found yellow smooches on all my clothes and John's, and she wished we would be more careful!

Did not that sound innocent? But I know she was studying that pattern, and I am determined that nobody shall find it out but myself!

(3 × 15 = 45 Marks)

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