

MASTER OF ARTS EXAMINATION 2019

Second Year Fourth Semester

ENGLISH

Literature and Psychoanalysis

Time: Two Hours

Full Marks: 30

Answer any *three* questions.
All questions carry equal marks.

1a. "It can scarcely be owing to chance that three of the masterpieces of the literature of all time – the *Oedipus Rex* of Sophocles, Shakespeare's *Hamlet* and Dostoevsky's *The Brothers Kamarazov* – should all deal with the same subject, parricide. In all three, moreover, the motive for the deed, sexual rivalry for a woman, is laid bare." (Freud) Discuss.

Or

1b. What is Freud's psychoanalytic definition of humour? Why does he say humour has a grandeur and elevation which is lacking in jokes and the comic?

Or

1c. What are the sources of the uncanny identified by Freud in *The Uncanny*? Why does he think literature is a more fertile province for the uncanny than real life?

Or

1d. Choose any two writers who have been psychoanalysed and comment on the effect of their analysis on their writings.

2. How does Lacan explain the terms "thing" and "nothing" in *Hamlet*? Why does he invoke Shakespeare's Sonnet 20 for the purpose?

3a. "Isn't the prestidigitator repeating his trick before our eyes, without deluding us into thinking that he is divulging his secret to us this time, but taking his gamble even further by really shedding light on it for us without us seeing a thing?" (Lacan) Elucidate.

Or

3b. Why does Lacan say that Sade's *The Philosophy in the Bedroom* gives us the truth of Kant's the *Critique of Practical Reason*? Discuss with reference to Lacan's *The Ethics of Psychoanalysis*.

4. How does Lacan's apologue of the Siberian river and its embankment in "Lituraterre" demonstrate the tendency of literature to turn towards lituraterre?

5. What are the different ways in which Joyce converts the letter into litter? Why, according to Lacan, does he do so? Discuss with reference to the relevant works of Joyce and Lacan.

6. How does the change of the ending of *Gora* affect the "structure" of its protagonist in the Lacanian sense? Discuss with reference to the relevant works of Tagore and Lacan.