

**STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI – 86**  
**(For candidates admitted from the academic year 2023 – 2024)**

**B. A. DEGREE EXAMINATION, APRIL 2024**  
**BRANCH XII - ENGLISH**  
**SECOND SEMESTER**

**COURSE** : ALLIED CORE  
**PAPER** : SUBALTERN WRITING  
**SUBJECT CODE** : 23EL/AC/SW25  
**TIME** : 3 HOURS

**MAX. MARKS: 100**

Q. No.	SECTION A	CO	KL
<b>I</b>	<b>Answer four of the following in about 75 words each.</b> <b>(4x5=20 marks)</b>	1	K1
1.	How does Paulo Freire introduce the concept of oppression in the preface to <i>Pedagogy of the Oppressed</i> ?		
2.	How does Mirza address issues of gender and power dynamics through the characters of the <i>First Lady and the Terrorist</i> ?		
3.	What role does Fanon attribute to violence in the process of decolonisation?		
4.	What is the significance of the relationship between Kunti and the Nishadin in the context of the broader narrative?		
5.	What themes does Nellie Wong explore in “When I Was Growing Up”?		
Q. No.	SECTION B	CO	KL
<b>II</b>	<b>Answer two of the following in about 150 words each.</b> <b>(2x10=20 marks)</b>	2	K2
6.	Discuss any two images employed by Nellie Wong in “When I was growing up”.		
7.	How does Moraga use symbolism in “The Welder”?		
8.	According to Fanon, what psychological effects does colonial violence have on both the colonisers and the colonised?		
Q. No.	SECTION C	CO	KL
<b>III</b>	<b>Answer one of the following in about 250 words.</b> <b>(1x20=20 marks)</b>	3	K3
9.	How does Moraga’s portrayal of the welder contribute to broader conversations about dignity, respect, and empowerment in the labour force?		
10.	In what ways does Mahasweta Devi explore themes of caste, power, and oppression in “Kunti and the Nishadin”?		

<b>IV</b>	<b>Answer one of the following in about 250 words.</b> <b>(1x20=20 marks)</b>	<b>4</b>	<b>K4</b>
11.	How does Mirza employ dialogue and scene descriptions to build tension and drama within the script? Provide specific examples to support your analysis.		
12.	How might Freire's ideas on 'critical consciousness' and the 'fear of freedom' be applied in non-traditional educational settings, such as online education platforms?		
<b>Q. No.</b>	<b>SECTION D</b>	<b>CO</b>	<b>KL</b>
	<b>Read the following passage and answer questions V and VI.</b> "In their minds I, who smell faintly of meat, my house where bones hang stripped entirely of flesh, and my street where young men wander without restraint making loud music from coconut shells strung with skin are all at the furthest point of our town. But I, I keep assuring them we stand at the forefront." - Sukirtharani, "A Faint Smell of Meat" (tr. from Tamil by Lakshmi Holmström)	<b>5</b>	<b>K5</b>
<b>V</b>	<b>Answer one of the following in about 150 words.</b> <b>(1x10=10 marks)</b>		
13.	Reflect on the emotional impact of the poem. How does S.Sukirtharani evoke empathy and provoke thought through her portrayal of the marginalised speaker and their community?		
14.	Consider the title of the poem, "A Faint Smell of Meat." How does this title encapsulate the central themes and imagery of the poem, and what impressions does it evoke for the reader?		
<b>VI</b>	<b>Answer one of the following in about 150 words.</b> <b>(1x10=10 marks)</b>	<b>6</b>	<b>K6</b>
15.	How does Sukirtharani use sensory images, particularly the sense of smell, to evoke emotions in the poem?		
16.	Write a letter from the speaker to a younger generation, offering words of wisdom and encouragement in navigating the challenges of growing up in a world that may seek to marginalise or silence their voices.		