

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

B.A. DEGREE EXAMINATION, NOVEMBER 2024
ENGLISH AND COMMUNICATION SKILLS
FIRST SEMESTER

COURSE : **ALLIED CORE**
PAPER : **INTRODUCTION TO SUBALTERN WRITING**
SUBJECT CODE : **23CE/AC/SW15**
TIME : **3 HOURS** **MAX. MARKS: 100**

SECTION A				
I.	Answer all the questions:	(20x1=20 marks)	CO	KL
1	<u>Fill in the blanks:</u> (i) <i>Pedagogy of the Oppressed</i> is based on Freire’s own experience of helping ----- adults. (ii) According to Frantz Fanon the colonial rule imposes _____ on the natives. (iii) Wong’s poem reflects on the universal representation of _____ ideals of beauty. (iv) Cherrie Moraga establishes universal womanhood by saying that we all come from the _____. (v) The _____ folk and the lokavritta folk have different values and different ideas of right and wrong. (vi) <i>Kunti and Nishadin</i> is an iconic story taken from the epic _____.		CO1	K1
2	<u>Choose the correct answer:</u> (i) The social, cultural and ideological influence of a dominant group over others is _____. (a) colonialism (b) hegemony (c) patriarchy (ii) The _____ is the social class of wage earners whose possession of economic value is their labour power. (a) proletariat (b) bourgeois (c) aristocrat (iii) “A Faint Smell of Meat” is written by _____. (a) Nellie Wong (b) Moraga (c) Sukirtharani (iv) Fanon was in favour of violence as it resulted in _____. (a) radicalisation (b) colonisation (c) imperialism (v) What does the act of welding represent in the poem “The Welder”? (a) destruction (b) transformation (c) isolation (vi) In “When I Was Growing Up” what major theme is predominantly explored? (a) poverty (b) politics (c) identity crisis		CO1	K1
3.	<u>State whether the following statements are true or false:</u> (i) The radical is afraid to confront, to listen and to see the world unveiled. (ii) To educate the masses politically does not mean, cannot mean, making a political speech. (iii) “When I was growing up” is an autobiographical poem written by Nellie Wong.		CO1	K1

(iv)	“I am a welder, Not an alchemist” is from the poem “A Faint Smell of Meat”.		
(v)	An eye for an eye, a tooth for a tooth, that’s the way of the lokavritta.		
(vi)	Mahasweta Devi’s “Kunti and the Nishadin” is based on the epic <i>The Ramayana</i> .		
(vii)	Kunti is a tribal woman.		
(viii)	“A Faint Smell of Meat” is an expression of anguish over Dalit experience.		
II.	SECTION B Answer any TWO of the following questions in about 150 words each: (2 x 10 = 20 marks)	CO	KL
4	Discuss the key concepts of Freire’s theory of humanisation.	CO1	K2
5	Explain Franz Fanon’s perception of violence and his vehement protest against dehumanisation.	CO1	K2
6	How does Mahasweta Devi criticise the patriarchal power structures of the royal court in “Kunti and the Nishadin”?	CO1	K2
7	Critically interpret Wong’s “When I was Growing Up” as a revolt against discrimination.	CO1	K2
III	SECTION C Answer the following questions in about 400 words: (2 x 20 = 40 marks)	CO	KL
8 a)	Examine how Cherrie Moraga extols the feminine power in the poem “The Welder”.	CO2	K3
8 b)	(OR) Analyse the major themes of the poem “A Faint Smell of Meat” by Sukirtharani.		
9 a)	Evaluate Saeed Mirza’s <i>The First Lady and the Terrorist</i> as a narrative on cross-cultural friendship.	CO3	K4
9 b)	(OR) Elaborate on how Mahasweta Devi’s “Kunti and the Nishadin” subverts the mainstream narrative.		
V	SECTION D Read the passage given below and answer any one of the questions in about 150 words: (1 x 10 = 10 marks)	CO	KL
10	Decolonization, which sets out to change the order of the world, is, obviously, a program of complete disorder. But it cannot come as a result of magical practices, nor of a natural shock, nor of a friendly understanding. Decolonization, as we know, is a historical process: that is to say that it cannot be understood, it cannot become intelligible nor clear to itself except in the exact measure that we can discern the movements which give it historical form and content. Decolonization is the meeting of two forces, opposed to each other by their very nature, which in fact owe their originality to that sort of substantification which results from and is nourished by the situation in the colonies.	CO4	K5

	<p>Their first encounter was marked by violence and their existence together--that is to say the exploitation of the native by the settler--was carried on by dint of a great array of bayonets and cannons. The settler and the native are old acquaintances. In fact, the settler is right when he speaks of knowing “them” well. For it is the settler who has brought the native into existence and who perpetuates his existence. The settler owes the fact of his very existence, that is to say, his property, to the colonial system.</p> <p>a) Evaluate the relationship between the settler and the native in the colonised world.</p> <p style="text-align: center;">(OR)</p> <p>b) Assess the passage in the context of violence, existence and exploitation.</p>		
VI 11	<p>Read the poem given below and answer any one of the questions in about 150 words: (1 x 10 = 10 marks)</p> <p style="text-align: center;">A Different History – Sujata Bhatt</p> <p>Great Pan is not dead; he simply emigrated to India. Here, the gods roam freely, disguised as snakes or monkeys; every tree is sacred and it is a sin to be rude to a book. It is a sin to shove a book aside with your foot, a sin to slam books down hard on a table, a sin to toss one carelessly across a room. You must learn how to turn the pages gently without disturbing Sarasvati, without offending the tree from whose wood the paper was made. Which language has not been the oppressor’s tongue? Which language truly meant to murder someone? And how does it happen that after the torture, after the soul has been cropped with a long scythe swooping out of the conqueror’s face – the unborn grandchildren grow to love that strange language.</p> <p>a) Exemplify Sujata Bhatt’s glorification of India and how does she contrast it with the colonial India.</p> <p style="text-align: center;">(OR)</p> <p>b) Comment on the poem’s usage of language as a symbol of oppression.</p>	CO5	K6