

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2011 –12 & thereafter)

SUBJECT CODE: 11EL/AC/SS24

B. A. DEGREE EXAMINATION, APRIL 2014
BRANCH XII – ENGLISH
SECOND SEMESTER

COURSE : ALLIED – CORE
PAPER : INTRODUCTION TO SUBALTERN STUDIES

TIME : 3 HOURS

MAX. MARKS : 100

SECTION A

I. From a subaltern perspective, attempt an analysis of any two of the three passages and answer the questions given below each passage. (2x20=40 marks)

- a. I've heard you out day after day, waiting to see if you will confess you gravest sin.
- Your language...like mine...?
 - Oh yes, I not only understand it, I speak it too. Of course you never thought of us as human, did you? No more than the mute rocks, or trees, or animals.
 - But...you never spoke a word...
 - Today's the day I've been waiting for. We've been seeking you for years. We don't enter the town, you see. In the end you came to us, it was bound to be. We've waiting years for you, Kunti!

1. Explain the themes of silence and speech in the given lines.
2. Comment on the line "Your language...like mine".

- b. When I was growing up, I felt
dirty. I thought that god
made white people clean
and no matter how much I bathed,
I could not change, I could not shed
my skin the gray water.

1. Comment on the implication of the words 'dirty' and 'clean' in the poem.
2. Describe the tone of the speaker.

- c. I am now
coming up for air
Yes, I am
picking up the torch.

I am the welder.
I understand the capacity of heat
to change the shape of things

I am suited to work
within the realm of sparks
out of control.

1. What does the line “picking up the torch” signify?
2. Explain the metaphor in the given lines.

SECTION B

II. Answer any TWO of the following in about 500 words each: (2x20=40 marks)

1. Comment on the subaltern themes in ‘Kunti and the Nishadin’.
2. How does Nellie Wong’s ‘When I was Growing Up’ explore a crisis in identity?
3. Analyze Saeed Akhtar Mirza’s film script ‘The First Lady and the Terrorist’ from a subaltern perspective.
4. Discuss the use of imagery in Cherrie Moraga’s ‘The Welder’.

III Answer any ONE of the following in about 500 words: (1x20=20 marks)

1. What are the issues raised by Ranajit Guha on the historiography of Indian nationalism in the essay prescribed for study?
- or
2. Discuss your views on Paulo Friere’s notion of critical consciousness.
