

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2015 – 2016 and thereafter)

SUBJECT CODE: 15EL/PC/LS14

M.A. DEGREE EXAMINATION, NOVEMBER 2017
BRANCH VII – ENGLISH
FIRST SEMESTER

COURSE : MAJOR CORE
PAPER : LITERATURE AND SUBALTERNITY
TIME : 3 HOURS **MAX. MARKS: 100**

SECTION- A

I. Answer any four of the following in about 300 words each. (4x10=40)

1. Write a note on the need to recognise disability as an experience of subalternity.
2. How does a distressing incident give rise to a serious reflection on exploitative authority in Audre Lorde's *Power*?
3. "Nellie Wong's *Their Eyes* is about much needed alternative perceptions." Comment.
4. Discuss the political subtexts in Temsula Ao's "Curfew Man."
5. Is Dolores Prida's *Beautiful Senoritas* a vehement demand for a theatre that will showcase women's issues? Give reasons.
6. Bring out the relevance of the title *Sangati* with regard to its theme of marginalisation and its inevitable consequence, exploitation.

SECTION- B

II. Answer any three of the following in about 850 words each. (3x20=60)

7. Discuss the notion of 'multiple jeopardy' with reference to the texts prescribed for study.
8. How does "Rudali" foreground the need to confront suppression in a society of hegemonic patriarchal structures?
9. "Mahesh Dattani's *On a Muggy Night in Mumbai* is a play about how 'society creates patterns of behaviour and how easy it is for individuals to fall victims to the expectations society create' ". Comment.
10. What, according to Augusto Boal, is the function of theatre in a society where "justice is not equality: justice is proportionality?"
11. Why does Dipesh Chakrabarty want to "problematize the idea of 'Indians' representing themselves in history?"
