

**MASTER OF ARTS EXAMINATION 2018**  
**First Year First Semester**  
**ENGLISH**  
**Queer Studies**

**Answer any three questions selecting one from each group:**

**10X3=30**

Answer any *three* questions with special reference to the relevant texts in your course.

**Group A**

1. Discuss what 'normalization of queer theory' implies. Do you find such 'normalization' problematic?
2. 'If the structure of gender imitation is such that the imitated is to some degree produced – or rather, reproduced – by imitation...then to claim that gay and lesbian identities are implicated in heterosexual norms or in hegemonic culture generally is not to *derive* gayness from straightness.' Critique, with reference to Butler's delineation of drag.
3. Write notes on *any two*: (5+5)
  - a. The significance of Rubin's 'sex hierarchy: the charmed circle v/s the outer limits'
  - b. The 'Lesbian Continuum'
  - c. Debates on sexuality and nationalism in the Indian LGBTQ+ discourse.

**Group B**

4. How do Sappho's lyrics create an alternative tradition of love poetry? Compare Sappho's portrayal of love, youth and homoeroticism to the discussions in Plato's *Symposium*.
5. The cultural movement pioneered by Chaitanya in 16th century Bengal challenged heteronormativity. Discuss with reference to your reading of *Chaitanya Jiboni Kabyo*.
6. With reference to the literature available on the opposition to boy actors on the Elizabethan stage, discuss how Shakespeare's *Twelfth Night* almost literalised the anxieties about female impersonation in theatre.
7. What were the various implications of the term 'man of sentiment' in the late 18<sup>th</sup> century? Discuss how Thomas Gray could hide behind the mask of a 'man of sentiment' in his poetry while expressing his same-sex desire, without being 'found out'.

**Group C**

8. Is Wilde's 'De Profundis' an *apologia* or a confession or none of either? How does he queer Christianity in this text by bringing together the views of secular Christologists as well as romantic aesthetes of the Victorian period?
9. Comment on the significance of Venice as a setting, and of Asian cholera as a cause for Aschenbach's death in *Death in Venice*.
10. 'Woolf is concerned with two questions in *Orlando*: does history have a gender and does sex have a history?' Do you agree? Discuss with reference to the novel.
11. Why do some commentators believe that W H Auden is 'more queer than gay' in his love poems? Does this view apply to his later love poems written for Chester Kallman? Discuss with reference to the poems you have read.