

BACHELOR OF ARTS EXAMINATION 2017
Second Year, Third Semester
ENGLISH (Honours)
Life Histories

Time: Two hours

Full marks: 30

Answer three questions, choosing at least one from each group. All questions carry equal marks.

GROUP A

- 1) "Her autobiography, therefore, resisted her lived life more than it reflected it." Do you think this is a valid analysis of Rassundari Dasi's *Amar Jiban*? Justify your answer.
- 2) Where would you say Ismat Chughtai locates herself, as a woman and as an author, in contemporary Indian Muslim society? Explain with reference to Chughtai's autobiographical essays in *Kaghazi Hai Pairahan*.
- 3) Examine Kamala Das's representation of the family as an institution and her critique of the heteronormativity it prescribes in her autobiography *My Story*.
- 4) Analyse how A. Revathi articulates what it means to be a woman from her position as a woman trapped in a man's body in *The Truth About Me: A Hijra Life Story*. Why might Revathi's delineation of femininity be problematic?

GROUP B

- 5) How does Gertrude Stein construct multiple configurations of the Alice narrator voice to perform the modernist autobiographical self? Explain with a close reading of *The Autobiography of Alice B. Toklas*.
- 6) How does Beauvoir challenge the conventions of the heterosexual romance plot through the portrayal of her relationship with Zaza in *Memoirs of a Dutiful Daughter*?
- 7) How does the form of *I Know Why the Caged Bird Sings* contribute to Marguerite's narrative of her childhood and adolescence?
- 8) The 'school' sets the location for the structural implementation of a normative domestic femininity in the first section of *Persepolis: The Story of a Childhood*. Discuss how Marji struggles to engage with the changes in dress and mode of instruction introduced at her school.