

BACHELOR OF ARTS EXAMINATION 2024
Third Year, Sixth Semester
ENGLISH
Life Histories

Time: Two Hours

Full Marks: 30

Course Outcomes

The students of the course should be able to

CO1: Develop an understanding of the theoretical issues involved in analysing life histories.

CO2: Use literary theories like feminism and deconstruction to analyse the development of life writing over the 19th and 20th centuries

CO3: Develop an idea of the life writing traditions evolving in India over the 19th and 20th century

CO4: Develop an idea of the life writing practices developing in other literary traditions

Answer **any three** of the following questions. All questions carry equal marks.

- 1) "The anxiety that often prompts the attempt to differentiate between fiction and autobiography has to do not with a fear of forgetting their striking qualitative differences but with an uneasy recognition of their non-difference." Discuss. (CO1, CO2)
- 2) Critically examine the narrative strategies Rassundari Dasi adopts to write her life in *Amar Jiban*. (CO1, CO2, CO3)
- 3) What is the contribution of Aligarh in the making of Ismat Chughtai? Explain with close reference to her book *Kaghazi Hai Pairahan*. (CO2, CO3)
- 4) How does Kamala Das represent love and marriage in *My Story*? Analyse. (CO2, CO3)
- 5) Would you agree that A. Revathi's *The Truth About Me* offers an opportunity to rethink received perceptions of gender and sexuality? Justify your answer with a close reading of the text. (CO2, CO3)
- 6) Write a brief essay on the significance of the title of Gertrude Stein's autobiography *The Autobiography of Alice B Toklas*. (CO1, CO2, CO4)
- 7) How does Marguerite Johnson negotiate individual and racial identity while growing up as a young girl in Stamps, Arkansas in Maya Angelou's *I Know Why the Caged Bird Sings*? (CO2, CO4)