Date: 30-10-2018   Dept. No. | | Max. : 100 Marks
Time: 09:00-12:00

PART A

Answer any FOUR of the following questions in about 75 words each:

(4X5=20)

1. What, according to Shashi Deshpande, does a kitchen symbolise?
2. How does the setting of the story "Girl" contribute to its theme?
3. How does Sojourner Truth use rhetorical shift to reiterate her views on gender equality?
4. Write a note on the different waves of feminism.
5. What does Wollstonecraft mean by "his scepter, real or usurped, extends not to me, unless the reason of an individual demands my homage; and even then the submission is to reason, and not to man"?
6. Do you agree with Eunice de Souza who regards purdah as "not just as concealing garment but as state of mind"? Justify your argument.

PART B

Answer any TWO of the following questions in about 150 words each:

(2X10=20)

7. How does TorilMoi define feminist, female and feminine?
8. Explain how Mary Wollstonecraft gives importance to women's education.
9. How does the narrator's "obsession with the yellow wallpaper restore her energy"?
10. What do you think about Cheryl Strayed's view on the Pacific Crest Trail as "… an idea, vague and outlandish, full of promise and mystery" ?

PART C

Answer any THREE of the following questions in about 250 to 300 words each:

(3X20=60)

11. Comment on the significance of the symbols used by Toni Morrison in *God Help the Child*.
12. Discuss any two texts that highlight gender stereotypes.
13. Do you think that "widows bore the worst plight in the name of purity and honor"? Explain with reference to ChitraBanerji's "What Bengali Widows Cannot Eat".
14. How does Mahaswetha Devi address the "issues of gender inequality and societal exclusion fueled by illiteracy" in *Bayen*?
15. Do you think the texts written by women writers "emerge from and intervene in conditions usually very different from those which produced most writing by men? " Substantiate your views.
16. Comment on the impact of "the past on the present" as an enduring theme in Morrison's work .

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