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**Department of Research & Development  
Mid - Term Examinations - SEPTEMBER 2024**

<b>Odd Semester:</b> Ph.D. Course Work	<b>Date:</b> 27/09/2024
<b>Course Code:</b> ENG903	<b>Time:</b> 10:00am – 11:30am
<b>Course Name:</b> Tawaifs in Literature and Bollywood	<b>Max Marks:</b> 50
<b>Department:</b> Languages	<b>Weightage:</b> 25%

**Instructions:**

- (i) Read all questions carefully and answer accordingly.
- (ii) Do not write anything on the question paper other than roll number.

**Part A**

<b>Answer ALL the Questions. Each question carries 5 marks.</b>		<b>4Qx5M=20M</b>
<b>1</b>	Examine how the figure of Begum Hazrat Mahal in historical and literary narratives disrupts the colonial binaries of the "docile native woman" versus the "civilized colonizer", and what implications does this have for feminist readings of colonial resistance?	<b>5 Marks</b>
<b>2</b>	Discuss the role of male gaze and commodification in Pakeezah's representation of tawaifs. How does the film's central character reflect the broader trends of objectifying female performers in Hindi cinema?	<b>5 Marks</b>
<b>3</b>	Analyze how Pran Nevile's <i>Nautch Girls of the Raj</i> challenges colonial representations of Nautch girls as symbols of moral decay. In what ways does the book reclaim their agency and artistry within the colonial cultural framework?	<b>5 Marks</b>
<b>4</b>	Evaluate how <i>Heeramandi</i> utilizes visual aesthetics and narrative to challenge or perpetuate the romanticization of courtesan culture in Indian cinema.	<b>5 Marks</b>

**Part B**

<b>Answer ALL Questions. Each question carries 15 marks.</b>		<b>2QX15M=30M</b>
<b>5</b>	Analyze how the depiction of Sahibjaan in Pakeezah parallels or contrasts with the public and historical narratives surrounding real-life tawaifs. How does the film's portrayal address or perpetuate the themes of agency, exploitation, and artistry associated with these tawaifs?	<b>15 Marks</b>
<b>6</b>	Describe how Heeramandi explores the relationship between performance, desire and power in the lives of the courtesans. In what ways does it engage with Bhansali's larger cinematic discourse on the politics of the gaze?	<b>15 Marks</b>

