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**PRESIDENCY UNIVERSITY**

**Bengaluru**

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| **Ph.D. Course Work End Term Examinations – JAN-FEB 2025** |
| **Date:** 03 – 02- 2025 **Time:** 09:30 am – 12:30 pm |

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| **School:** SOE | **Program:** Ph. D | |
| **Course Code :** ENG903 | **Course Name :** Tawaifs in Literature and Bollywood | |
| **Semester**: | **Max Marks**:100 | **Weightage**:50% |

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| **CO - Levels** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| **Marks** | **10** | **10** | **40** | **40** |  |

**Instructions:**

1. *Read all questions carefully and answer accordingly.*
2. *Do not write anything on the question paper other than roll number.*

**Part A**

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| **Answer ALL the Questions. Each question carries 10 marks. 6Q x 10M=60Marks** | | | | |
| **1** | In 'Pakeezah' (1972), Meena Kumari's portrayal of a tawaif explores the complex and tragic realities of this existence within the cultural and social landscape of colonial and postcolonial India.   1. Analyse how the film depicts the life of a tawaif, focusing on themes of agency, social marginalization, and the inherent tension between artistic expression and sexual objectification. 2. How does 'Pakeezah' challenge or reinforce existing stereotypes associated with tawaifs? 3. In what ways does the film reflect the socio-political dynamics of its time? | **10Marks** | **L** | **CO4** |
| **2** | In 'Nautch Girls of the Raj' (2009), Pran Nevile examines the lives of tawaifs (courtesans) during British colonial India, highlighting their significance within the socio-cultural and political landscape of the era. 1   1. Analyze how Nevile portrays the tawaif as a complex figure, simultaneously representing cultural sophistication and experiencing social marginalization within colonial and postcolonial narratives. 2. Discuss how the book engages with themes of power dynamics, the impact of colonialism, gender roles, and forms of resistance. 3. How does 'Nautch Girls of the Raj' challenge traditional portrayals of tawaifs in Indian literature and historical accounts? | **10 Marks** | **L** | **CO4** |
| **3** | Both the 1981 and 2006 adaptations of 'Umrao Jaan' explore the life of the protagonist, a tawaif, through the lens of love, loss, and societal marginalization.   1. Analyze how both films depict Umrao Jaan's dual identity as a courtesan and a woman navigating the social structures of 19th-century Lucknow. 2. Compare and contrast the representation of her agency, vulnerability, and emotional resilience in the two films. 3. How do both versions address the cultural commodification of tawaifs and their negotiation of power within the social and political landscape of colonial and postcolonial India? | **10Marks** | **L** | **CO3** |
| **4** | Saba Dewan's 'Tawaifnama' delves into the lives of tawaifs in India during and after colonial rule, highlighting their artistic contributions while acknowledging their social exclusion.   1. How does Dewan utilize the tawaif figure to analyze the interplay of agency, identity formation, and the combined influence of gender, class, and colonialism on their social standing? 2. In what ways does 'Tawaifnama' challenge prevailing societal perceptions of tawaifs in Indian history? | **10 Marks** | **L** | **CO2** |
| **5** | In 'My Name is Gauhar Jaan,' Vikram Sampath explores the life of Gauhar Jaan, a celebrated classical musician and courtesan. 1   1. Analyze how Sampath portrays Gauhar Jaan's multifaceted identity, encompassing both her role as a tawaif and her pioneering contributions to Indian classical music. 2. How does the book address themes of cultural commodification, the impact of colonialism, and the constraints of gender roles on women in early 20th-century India? Does the book challenge or reinforce existing narratives about women's roles in society? 3. Through Gauhar Jaan's story, what insights does Sampath offer into the interconnectedness of music, performance, and the construction of social identity? | **10 Marks** | **L** | **CO3** |
| **6** | In the 2002 film 'Devdas,' Chandramukhi, a tawaif, plays a crucial role.   1. Analyze how Chandramukhi's portrayal challenges or reinforces existing stereotypes surrounding tawaifs in Indian society. 2. Explore Chandramukhi's emotional trajectory, her agency, and the dynamics of her relationship with Devdas, considering the interplay of gender, social class, and societal constraints. 3. How does the film depict the multifaceted realities of being a tawaif? What does this reveal about the social and cultural landscape of India during the colonial period? | **10 Marks** | **L** | **CO1** |

**Part B**

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| **Answer the Questions. Each question carries 20 marks 2Q x 20 = 40 Marks** | | | | | |
| **7.** |  | In Sanjay Leela Bhansali's 'Devdas' (2002), Chandramukhi, a tawaif, plays a pivotal role, embodying both the marginalized and celebrated aspects of tawaif culture within the context of colonial and postcolonial India.   1. Critically examine how Bhansali's portrayal of Chandramukhi subverts traditional representations of tawaifs in Indian cinema. 2. How does Chandramukhi navigate issues of sexual agency, social ostracization, and emotional sacrifice? 3. How does her relationship with Devdas offer a critique of societal norms and the commodification of women? | **20 Marks** | **L** | **CO3** |
|  | | | | | |
| **8.** |  | In 'My Name is Gauhar Jaan' (2013), Vikram Sampath provides a detailed account of the life of Gauhar Jaan, a renowned tawaif and classical musician. 1   1. Analyze how Sampath's biography examines the interplay of art, identity, and social status in Gauhar Jaan's life within the context of colonial India. 2. How does the book illuminate the complexities of being a tawaif, considering both their artistic achievements and their social standing? 3. Discuss the role of gender, colonialism, and the commercialization of art in shaping Gauhar Jaan's legacy. How did these factors influence her struggles for recognition within the artistic community and broader society? | **20 Marks** | **L** | **CO4** |

**\*\*\*\*\* BEST WISHES \*\*\*\*\***