

**STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086**  
(For candidates admitted during the academic year 2008 – 09 & thereafter)

**SUBJECT CODE: EL/MC/SA54**

**B.A. DEGREE EXAMINATION, NOVEMBER 2012**  
**BRANCH XII – ENGLISH**  
**FIFTH SEMESTER**

**COURSE : MAJOR – CORE**  
**PAPER : SOUTH ASIAN WRITING**  
**TIME : 3 HOURS** **MAX. MARKS : 100**

**I. Analyse one of the following poems, with reference to the issues raised by the author, in not less than 350 words. (1x15=15)**

**A Refugee Poet Talking to the Moon**  
**Solaikkili**

Moon, I won't write  
Poems today  
In this temporary house  
I have no doors of my own,  
No plant to pluck and smell  
Its flowers by right  
You too an alien moon to me  
Your light that falls on my courtyard  
And your light on this alien courtyard  
Are not the same but trouble me  
I am a refugee these past three days  
And a victor salvaging this life  
And the poems that spring from it  
Those who have seen my house tell me that  
Its nose has broken  
The flower plants I loved  
Have gone into the bull's stomach  
And become dung  
Here I do not have my own sky  
The air I breathe too seems to  
Belong to others  
Moon, how can I write poems  
When I have lost nine hundred thousand stars,  
You and the sky,  
Lost my butterfly and  
The lizard that lives under my bed?  
Cover your face with a cloud  
If a poet sighs  
Even the cold breeze  
Will get charred

**OR**

**..2..**

**Freedom**  
**Jayanta Mahapatra**

At times, as I watch,  
it seems as though my country's body  
floats down somewhere on the river.

Left alone, I grow into  
a half-disembodied bamboo,  
its lower part sunk  
into itself on the bank.

Here, old widows and dying men  
cherish their freedom,  
bowing time after time in obstinate prayers.

While children scream  
with this desire for freedom  
to transform the world  
without even laying hands on it.

In my blindness, at times I fear  
I'd wander back to either of them.  
In order for me not to lose face,  
it is necessary for me to be alone.

Not to meet the woman and her child  
in that remote village in the hills  
who never had even a little rice  
for their one daily meal these fifty years.

And not to see the uncaught, bloodied light  
of sunsets cling to the tall white columns  
of Parliament House.

In the new temple man has built nearby,  
the priest is the one who knows freedom,  
while God hides in the dark like an alien.

And each day I keep looking for the light  
shadows find excuses to keep.

Trying to find the only freedom I know,  
the freedom of the body when it's alone.

The freedom of the silent shale, the moonless coal,  
the beds of streams of the sleeping god.

I keep the ashes away,  
try not to wear them on my forehead.

**II. Answer three of the following in not less than 300 words each. (3x15=45)**

1. What are the major concerns voiced by Kynpham Sing Nongkynrih in his poem “Play of the Absurd”?
2. “If a person who is writing about war - has not experienced war - he cannot produce a convincing piece.” How does Sunetra Rajakarunayake prove this in “SMS”?
3. How is kite flying used as a metaphor in Kaiser Haq’s “A Myth Reworked”?
4. “Tolerance for many worldviews will allow us to re-create our own identities, no matter where we live”. Elucidate with reference to Nayyara Rahman’s “Clay Fissures”.

**III. Answer two of the following in not less than 750 words each. (2x20=40)**

1. “Kamila Shamsie’s *Kartography* is a coming of age story of four friends in Karachi” – Discuss.
2. “The play brings together the sense of insecurity caused by fires and the uncertainties that pervade the minds of the acolytes, nuns and poet living under different conditions in different monasteries, and meeting only occasionally.” Discuss with reference to Abhi Subedi’s “*Fire in the Monastery*”.
3. How is life in Dhaka portrayed in Khaleda Salahuddin’s “Relief Camp”?
4. What are the major issues raised by Vijay Tendulkar’s *Silence! The Court is in Session*.

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