

**STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086**  
**(For candidates admitted during the academic year 2019–2020 and thereafter)**

**B.A. DEGREE EXAMINATION, APRIL 2024**  
**ENGLISH AND COMMUNICATION SKILLS**  
**FOURTH SEMESTER**

**COURSE : MAJOR CORE**  
**TITLE : CONTEMPORARY WORLD LITERATURE**  
**SUBJECT CODE : 19CE/MC/CW45**  
**TIME : 3 HOURS** **MAX. MARKS: 100**

**SECTION A**

**I. Answer any four of the following in about 200 words each. (4x10=40 marks)**

1. How does Barghouti evoke the sense of loss in the poem, “A Night Unlike Others”?
2. How does Haruki Murakami employ magical realism in the story, “Birthday Girl”?
3. Explain the challenges faced by Akunna in adapting to the surroundings in the short story, “The Thing Around Your Neck”.
4. Elaborate on the theme of love as explored in Alice Munro’s “The Bear Came Over the Mountain”.
5. Establish the relationship between the form and the theme of Meena Kandasamy’s “The Seven Stages”.
6. Explore the father-son relationship in the play, *A Number*.

**SECTION B**

**II. Answer any three of the following in about 400 words each. (3x15=45 marks)**

7. Would you agree that the indignant voice associated with slam poetry is best suited to critique the Anthropocene?
8. Trace Irmina’s political stand point from the time she spends in England to her life in Germany. Highlight the reasons for the change, if any.
9. How does Siddhartha Deb present the experiences of a migrant worker in his essay, “The Girl from F&B”?
10. Discuss how Wangari Maathai connects democracy, environment and human rights in her Nobel Prize acceptance speech.
11. Discuss the significance of *taa marbuta* in Dunya Mikhail’s “The Stranger in Her Feminine Sign”.

**SECTION C**

**III Analyse any one of the following passages. (1x15=15 marks)**

12. From *The Hunger Games* by Suzanne Collins  
The world has transformed to flame and smoke. Burning branches crack from trees and fall in showers of sparks at my feet. All I can do is follow the others, the rabbits and deer and I even spot a wild dog pack shooting through the woods. I trust their sense of direction because their instincts are sharper than mine. But they are much faster, flying through the underbrush so gracefully as my boots catch on roots and fallen tree limbs, that there’s no way I can keep pace with them. The heat is horrible, but worse than the heat is

the smoke, which threatens to suffocate me at any moment. I pull the top of my shirt up over my nose, grateful to find it soaked in sweat, and it offers a thin veil of protection. And I run, choking, my bag banging against my back, my face cut with branches that materialize from the gray haze without warning, because I know I am supposed to run.

13. From "Connection Requital" by Lionel Fogarty  
 SOMETHING THERE FROM DOWN THERE JOY SAD BLUES  
 IS TALKING TO US FELLA BLOWING BOWS  
 YOU COULD LISTEN TO IT YOU WOULD LISTEN TO HIT  
 GENERATIONS OF SAND MOVIN BY THE WINDS  
 THE POWER EARTH RATTLINGS  
 THE POWER MOVING MY VOICE OUR CHOICE  
 THE POWER OF YOU MY PEOPLE RELATE LINGERING  
 THAT'S THE HOME MURRI PEOPLE TALK ABOUT  
 ALL YOU RELATIONS NORTH ARE EVERYTHING  
 ALL YOU RELATIONS EAST ARE EVERYTHING  
 ALL YOU RELATIONS WEST ARE THINGS RING  
 ALL YOU RELATIONS SOUTH ARE THINGS RING  
 THAT'S OUR WAYS SINGING EARTH REST  
 THAT HAVE WAYS SUNG TEEMED WITH LIFE  
 OLD WAY SWIFT AWAY  
 GOOD TAMED YOUNG WAY  
 WASTE AWAY BAD SECRET  
 SOMETHING THERE FROM DOWN THERE JOY SAD BLUES  
 IS TALKIN TO US FELLA BLOWING  
 THE POWER OF YOU MY PEOPLE MOVE YOU  
 WE HAVE UNDO HATRED PLEDGED TO EDGED  
 WE HALF NOT EARTH A DOOMSDAY LEAD  
 YOUR SOUL IS PART TURMOIL COILED DAT LAND  
 ALL YOU EASTERN LAND ARE MY RELATIONS  
 YOUR HEART IS PART TRADED ROUGH DAT LAND  
 ALL YOU WESTERN LAND ARE MY RELATIONS  
 ALL YOU SACRED SOUTHERN ARE MY RELATIONS  
 GENERATIONS OF SANDS MOVING BY THE WINDS  
 ALL YOU ARE MY RELATIONS MIXED ELOQUENTLY  
 AS LIFE GOES ON

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