

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

B.A. DEGREE EXAMINATION, NOVEMBER 2024
BRANCH XII – ENGLISH
FIFTH SEMESTER

COURSE : MAJOR – CORE
PAPER : LITERATURES OF EAST AND SOUTH ASIA
SUBJECT CODE : 19EL/MC/ES55
TIME : 3 HOURS **MAX. MARKS: 100**

SECTION A

I Answer any three of the following in about 500 words each. (3 x 15 = 45 marks)

1. What, according to “teller of tales” is the role of the poet in contemporary society?
2. “Old Man Xinjiang” portrays the negative effects of political and economic policies on the old and the vulnerable. Comment.
3. Discuss the narrative technique in “Her Infinite Variety.”
4. Social, economic and religious factors play a significant role in the way women choose to resist patriarchal oppression. How do the actions of the first Mrs. Hamid in “Her” and Bunyi in “The Green Chrysanthemum” bear this out?
5. Discuss the “three tongues” mentioned in Tenzon Tsundue’s “Refugee.”

SECTION B

II Answer any two of the following in about 600 words each. (2 x 20 = 40 marks)

6. In times of political and religious conflict, the female body is weaponised, objectified and exploited. Discuss “Khol Do” in the light of this statement.
7. How does the relief camp in Khaleda Salahuddin’s story become a space that allows people to overcome the problems of living in a land routinely subject to natural disasters?
8. Would you agree that literatures from South and East Asia often narrativise the intricate connections between personal lives and political events? Discuss with reference to *Land of My Parents* or *The Kite Runner*.
9. Discuss “Hagoromo” as a typical example of the Noh tradition of performance.

SECTION C

- III. Analyse the following extract from “An Altar for Young Gion” in terms of theme, technique and its engagement with the socio-political and cultural realities of its times.**
(1 x 15 = 15 marks)

10.

As the excavation team was arranging the bones on a nylon sheet spread out near the excavation site, the head of the delegation checked around for the source of the strange fragrance of incense in the blue smoke floating over the leaves of nearby trees.

Looking around, the American noticed Luy's mother at the end of the garden. She was murmuring a prayer to some ancestor, at least he supposed so, for he couldn't see her face but only the altar. The American stood there, curious. Parting the ginger bushes, he walked towards the altar. He knew a few words of Vietnamese, which he spoke with a heavy accent.

The interpreter asked Luy's mother again and then explained.

"This is the house and the resting place of the soul of your pilot who died in battle. For the last twenty-five years, she has kept his soul free of hunger and thirst. She lit the incense today to pray for his safe return to his family, so he can rest in peace."

"My God!" the delegation head said.

He asked permission to follow Luy's mother into her home. His face turned pale when he saw the family's altar in centre of the house and, on it, a photograph of a soldier of the Vietnamese People's Army. His hands, with a camera, trembled as the interpreter told him that the woman's son had died in the war and that she still didn't know where he was buried. The mother was seventy-one years old; her last life wish was to bring home whatever remained of her son, to wash his bones in sweetened water, and to make him a proper burial. She hadn't yet been able to do that.

The American followed Asian custom by standing, head bowed, his palms together in prayerful silence. He stood in front of Luy's altar as a representative of dead and living Americans, expressing compassion for the mothers in Viet Nam.
