

(6 pages)

APRIL 2023

71260/AG26B

Time : Three hours

Maximum : 75 marks

PART A — (10 marks)

- I. Annotate any FIVE of the following. (5 × 2 = 10)
1. I always felt like crying. It wasn't fair.
That all the lovely canfuls smelt of rot
Each year I hoped they'd keep, knew they would not.
 2. Punish me for I love the new life with every breath
I shall live my life and shall doubly live beyond my life
Punish me for then the sentence of your punishment will end.
 3. They pray in Spanish to an Anglo God
With a Jewish heritage.
 4. A home, like this body,
so alien when I try to belong,
so hospitable
when I decide I'm just visiting.

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PART B — (35 marks)

- II. Analyse any THREE of the following passages and answer the questions given below. (3 × 5 = 15)
9. The camp had originally been conceived in the late 1980s as a refuge for "rescue elephants"—elephant that had survived a cull, or had been orphaned in the wild as a result of the mother being killed, or had suffered the torments and teasing of a circus,

or been confined in a zoo or a wildlife park. This elephant rescue scheme was the idea of Randall Moore, an American who had begun his working life shoveling great crumbly muffins of elephant dung at an animal-training school in Oregon.

- (a) Whose brain child was the elephant rescue scheme?
- (b) What is the meaning of the word "refuge"?
- (c) What does the term "rescue elephants" refer to?

10. It's a very brilliant book, particularly astute on what James calls the "intimate third person." Making my way through that chapter, the readerly part of my brain thrilled at the precision and insight with which he goes to work on this neglected aspect of fictional craft. But the writer in me, the one that has written pages of intimate third-person fiction—without ever consciously considering it, without giving it any particular name—wanted to throw the book across the room, and not because he was wrong, but because he was exactly right. It felt like being asked to be attentive to your breathing, to your in, out, in, out, in, out.... I thought: *if I read one more word about the intimate third person, I'll never be able to write the bloody thing again.*

- (a) Who is the writer of this passage?
- (b) What is the book referred to in the first line of this passage?
- (c) What are the writer's feelings about the book that she reads?

5. So now he's gone and I buried him, and that's all there is to it.

6. How that open space is in me still—I don't know.

7. But a caged bird stands on the grave of dreams his shadow shouts on a nightmare scream his wings are clipped and his feet are tied so he opens his throat to sing.

8. A home that I can wear lightly, where the rooms aren't clogged with yesterday's conversations, where the self doesn't bloat to fill in the crevices.

11. I know this far a fact, because when I was growing up, my mother's "limited" English limited my perception of her. I was ashamed of her English. I believed that her English reflected the quality of what she had to say. That is, because she expressed them imperfectly her thoughts were imperfect.

- (a) Was Amy Tan proud of her mother's English?
- (b) What term does Amy Tan use to refer to the English that her mother speaks and she has become accustomed to?
- (c) Explain how Amy Tan feels about the English that her mother speaks

12. If we know how to look at violence, not only outwardly in society — the wars, the riots, the national antagonisms and class conflicts — but also in ourselves, then perhaps we shall be able to go beyond it.

- (a) What are the two kinds of violence that the author talks about?
- (b) Can one become free of all kinds of violence, according to J. Krishnamoorthy?
- (c) Explain the violence in ourselves. "For centuries upon centuries man has been violent".

13. Since he was on the payroll and knew the ropes, Moore inherited the elephants, which- stigmatized and vilified as "killer elephants"- he resolved to save by relocating them to Africa, as he describes in his book *Back to Africa*. Failing to find a home for them in Kenya (red tape, obstinate officialdom, bush confusion), he was welcomed in Botswana. where, as a wildlife entrepreneur, he started a training program for rescue elephants and pioneered his unusual safaris. The idea for elephant-back safaris was initially that of a photographer. Socialite and Africa hand Peter Beard, who suggested to Moore in the 1980s that riding elephants through the African bush was unprecedented and would be an incomparable safari.

- (a) Why could not Moore find a home for the elephants in Kenya?
- (b) What is the meaning of the word "stigmatized"?
- (c) Explain the passage.

III. Answer any FOUR of the following questions.

(4 × 5 = 20)

14. Portray the character of Marjane in *Persepolis: The Story of a Childhood*.
15. Discuss the theme of identity in *Persepolis: The Story of a Return*.

16. "Illusions resemble reality". - Consider this statement with reference to "At the Auction of the Ruby Slippers".

17. Analyse "Birthday Girl" as a frame narrative.

18. Comment on the class division in "Distant Relations".

19. What effect did the body of the man have in the villagers in "The Handsomest Drowned man in the world".

PART C — (30 marks)

IV. Write essays on any THREE of the following in 300 words.

(3 × 10 = 30)

20. Explore the theme of identity in "I Know Why the Caged Bird Sings".
21. Examine the theme of "Mother Tongue".
22. Consider *Persepolis: The Story of a Return* as a graphic medicine novel.
23. Analyse Salman Rushdie's conceptualization of home in "At the Auction of the Ruby Slippers".
24. Analyse the theme of loss of innocence in *Night*.