

(6 pages)

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M.A. (CBCS) DEGREE EXAMINATION,
APRIL 2024.

Fourth Semester

English – Core

ASIA – PACIFIC LITERATURE

(For those who joined in July 2021-2022)

Time : Three hours

Maximum : 75 marks

PART A — (10 × 1 = 10 marks)

Answer ALL questions.

Choose the correct answer :

1. What is the nationality Edwin Thamboo?

- (a) India
- (b) China
- (c) Singapore
- (d) Malaysia

2. E. E. Tiang Hong's message in *On writing a poem* is writing poetry _____.

- (a) is easy
- (b) needs skill and practice
- (c) is waste of time
- (d) needs creativity

3. Malala Yousafzai's Nobel Prize acceptance speech was _____.

- (a) emotional
- (b) logical
- (c) sarcastic
- (d) technical

4. Ouyang Xiu used the term _____ in Xiaoyi Zhou's "*Criticism and Society*".

- (a) Shinua
- (b) Sihua
- (c) Shihua
- (d) Sinua

5. The missing of the Queen's finger in Intan Paramaditha's *The Queen* symbolists _____

- (a) her power and status
- (b) rebellion against patriarchal tradition
- (c) tragic event happened in her past
- (d) signal to her supporters



6. Miss. Smith approached Rosemary Fell in Katherine Mansfield's *A Cup of Tea* for _____.

- (a) job (b) money
(c) direction (d) tea

7. The theme of Yokia Mishima's play "*Kantan*" is _____.

- (a) love (b) duty
(c) tradition (d) honour

8. The protagonist of Bruce Mason's *The End of the Golden Weather* is _____.

- (a) Andy (b) Firpo
(c) Nameless boy (d) Wipro

9. _____ represents the younger generations disconnect from the cultural heritage in A. Sivanandhan's *When Memory Dies*.

- (a) Vijay (b) Rajan
(c) Sahadevan (d) Rani

10. _____ technique is used in Jesssica Hagedorn's *Dog eaters*.

- (a) Multiple narrators' perspective
(b) First person narrative
(c) Third person narrative
(d) Stream of consciousness

PART B — (5 × 5 = 25 marks)

Answer ALL questions, choosing either (a) or (b).

Each answer should not exceed 250 words.

11. (a) Examine the role of spirituality in Edwin Thamboo's *Gods Can Die*.

Or

(b) Examine the theme of identity in Allen Curnow's *House and Land*.

12. (a) Comment on the tone of Malala Yousafzai's Nobel Prize acceptance speech.

Or

(b) Comment on the issues presented by Sneja Gunew in *Towards a New Australian History*.

13. (a) Construe the theme of individuality in Intan Paramaditha's *The Queen*.

Or

(b) Bring the significance of the title *Duel*.

14. (a) Narrate Jiro's journey in the play *Kantan*.

Or

(b) Explain the setting of Bruce Mason's *The End of the Golden Weather*.



15. (a) Write a note on the narrative technique used by A. Sivanandhan in his *When Memory Dies*.

Or

- (b) Criticise on the use of narrative voices in Jesssica Hagedorn's *Dogeaters*.

PART C — (5 × 8 = 40 marks)

Answer ALL questions, choosing either (a) or (b).

Each answer should not exceed 600 words.

16. (a) Analyse the themes in Edwin Thamboo's *Gods Can Die*.

Or

- (b) Describe the theme of E. E. Tiang Hong's *On writing a poem*.

17. (a) Elaborate on Malala Yousafzai's claim in her Nobel Prize acceptance speech.

Or

- (b) Attempt an essay on the writing of Sneja Gunew with reference to *Towards a New Australian History*.

18. (a) Justify the nameless boy as the author himself in Bruce Mason's *The End of the Golden Weather*.

Or

- (b) Develop the theme of toxic masculinity in Alfian Sa'at's *Duel*.

19. (a) Justify the title of Yokia Mishima's play "*Kantan*".

Or

- (b) Critically analyse Bruce Mason's *The End of the Golden Weather*.

20. (a) Distinguish the characters in A. Sivanandhan's *When Memory Dies*.

Or

- (b) Analyze the representation of gender and power dynamics in Jesssica Hagedorn's *Dogeaters*.

