

2009

ENGLISH

PAPER—Optional- III

Full Marks : 100

Time : 4 hours

Answer **Q.No.1** and **five** others, taking **two** from Group—A, and **one** each from the remaining Groups

The figures in the right-hand margin indicate marks

Candidates are required to give their answers in their own words as far as practicable

1. Comment on any *four* of the following : 5 × 4

(a) Mose's killing of Mary Turner.

(b) 'Dick was called Jonah' — Explain the significance of such a nickname.

(Turn Over)

- (c) The defeat of Amalinze, the Cat.
- (d) Two major symbols in *Such a Long Journey*.
- (e) The chapter title 'Pastoral' in *A House for Mr. Biswas*.
- (f) The role of the Warrior in *A Dance of the Forests*.
- (g) She is the last of lands, the emptiest.

GROUP—A

2. (a) Critically examine the significance of the title of Achebe's novel *Things Fall Apart*. 16

Or

- (b) Do you think that Okonkwo in *Things Fall Apart* is a tragic figure? Give reasons for your answer.

3. (a) The theme of identity is central to *Voss*. Discuss. 16

Or

- (b) In *Voss* 'Australia' remains the central protagonist. How far is this statement true?

4. (a) How does Naipaul's *A House for Mr. Biswas* neglect the Trinidadian life and society? Discuss. 16

Or

(b) Comment on the narrative technique of *A House for Mr. Biswas*.

5. (a) How does the journey-motif operate on various levels in Mistry's *Such a Long Journey*. 16

Or

(b) Discuss *Such a Long Journey* as a post-modernist novel.

6. (a) Do you think that the title of Doris Lessing's novel *The Grass in Singing* is appropriate? Justify your answer. 16

Or

(b) "Class is not a South African word; its equivalent is race"— Critically consider Lessing's *The Grass is Singing* as a novel dealing with racial discrimination in the light of the above statement.

7. (a) The Theme of Margaret Atwood's *Surfacing* is about 'survival'. How far is this assessment true? Give reasons for your answer. 16

Or

(b) Comment on the theme of ecofeminism in *Surfacing*.

GROUP—B

8. (a) Comment on Hope's use of myth with special reference to the poems you have read. 16

Or

(b) Hope's evocation of Australia is 'imaginary', not 'real'. Discuss.

9. (a) Write a brief note on Walcott's use of imagery with reference to the poems you have read. 16

Or

(b) Walcott's poetry reckons with the loss of 'land', 'family' and 'language'. Discuss.

10. (a) In what sense is Okara's poetry 'post-colonial'? Answer with close reference to the poems in your syllabus. 16

Or

(b) Consider Gabriel Okara as a satirist with reference to the poems in your syllabus.

GROUP—C

11. (a) *Blood Relations* deals with the theme of cultural miscegenation. Discuss. 16

Or

- (b) Assess Malouf's contribution to Australian drama in terms of theme and technique with special reference to *Blood Relations*.

12. (a) Discuss Soyinka's view of history as reflected in *A Dance of the Forests*. 16

Or

- (b) In what sense is Soyinka's play a critique of oppressive patriarchal African traditions?

GROUP—D

13. (a) In what sense can Ngugi's *Decolonizing the Mind* be termed 'resistance literature'? Answer with close reference to the text. 16

Or

(b) Write a critical note on Ngugi's engagement with Kenyan culture and tradition in *Decolonizing the Mind*.

14. (a) Discuss the issue of 'hybridity' as examined in *The Empire Writes Back*. 16

Or

(b) Critically examine the view that English literature became a prominent agent of colonial control in India as elaborated in *The Empire Writes Back*.