

2007**ENGLISH****PAPER—Optional-III***Full Marks : 100**Time : 4 hours*

The figures in the right-hand margin indicate full marks.

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

Answer Q.No. 1 and five others, taking two from Group-A, and one each from the remaining groups.

1. Comment on *any four* of the following : 4x5
- (a) The epigraph in *Things Fall Apart*.
 - (b) Any one minor character in *Such a Long Journey*.
 - (c) Imagery in Walcott's poems.
 - (d) The use of myth in A. D. Hope's poetry.
 - (e) Presence of Africa in Okara's poetry.
 - (f) The dramatic power of the forest dance in *The Dance of the Forest*.
 - (g) Role of either Adenebi or Obaneji in *The Dance of the Forest*.

Group - A

2. (a) Critically analyze the title of *Things Fall Apart*.

16

(Turn Over)

- (b). **Is Margaret Atwood's *Surfacing* a typical feminist text? Give reasons for your answer.** 16

Group - B

8. (a) **A. D. Hope's** poetry has been variously described as **violent, macabre and obscene**(Do you agree with this view ? 16

Or

- (b) How does A. D. Hope project a new identity for the Australian **national** in *Australia* ? Discuss. 16

9. (a) Discuss Derek Walcott as a poet deeply enmeshed in the politics of his times. 16

Or

- (b) Comment on the imagery of Walcott's poems with special reference to the ones you have. read. 16

10. (a) Discuss Okara's '*Once Upon a Time*' as a satire. 16

Or

- (b) 'Okara has tried systematically to adopt the European language to the African reality.' Discuss. 16

Group - C

11. (a) Analyze the significance of the title of David Malouf's *Blood Relations*. 16

Or

- (b) Write a note on two major characters in David Malouf's *Blood Relations*. 16

(b) Analyze Okonkwo's predicament in *Things Fall Apart* as intrinsically related to his ethnic identity. 16

3. (a) Patrick White had introduced a new metaphysical dimension to the historical novel with *Voss*. Elucidate. 16

Or

(b) Analyze White's representation of the Aboriginal people in *Voss*. 16

4. (a) Comment upon the narrative technique of *A House for Mr. Biswas*. 16

Or

(b) Critically examine the character of Mr. Biswas in Naipaul's *A House for Mr. Biswas*. 16

5. (a). *Such A Long Journey* is a minute exploration of the Parsi society. Do you agree? 16

Or

(b) Comment on Mistry's handling of-time and space in *Such A Long Journey*. 16

6. (a) Write a note on the art of characterization in *The Grass is Singing*. 16

Or

(b) *The Grass is Singing* is a tragedy of racial discrimination. Discuss. 16

7. (a) Discuss Atwood's narrative art in *Surfacing*. 16

Or

12. (a) Critically examine Soyinka's treatment of the role of an artist in *The Dance of the Forest*. 16

Or

(b) Wole Soyinka's *The Dance of the Forest* chronicles the dishonesty and abuse of power that colonialism had bred in generations of indigenous political leaders. Discuss. 16

Group-D

13. (a) 'Ngugi views colonization as a -passing historical feature which can be left behind entirely when full independence of culture and political organization is achieved'. Discuss with reference to *Decolonizing the Mind*. 16

Or

(b) Comment on Ngugi's emphasis on the political function of the writer in postcolonial societies. In this context also discuss his views on language as a bearer of culture. 16

14. (a) Discuss in detail at least two critical models that help in the study of post-colonial texts, as postulated in *The Empire Writes Back*. 16

Or

(b) What do the authors mean by the term 'Theory at the crossroads' in *The Empire Writes Back*. Discuss with close reference to the text. 16