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**6 SEM TDC ENGH (CBCS) C 14**

**2 0 2 3**

( May/June )

ENGLISH

( Core )

Paper : C-14

( **Post-Colonial Literature** )

Full Marks : 80

Pass Marks : 32

Time : 3 hours

*The figures in the margin indicate full marks  
for the questions*

UNIT—I

1. Answer any one of the following questions : 15

- (a) Examine how the shifting time frame of Umuofia in Achebe's *Things Fall Apart* delineates not only how things fell apart, but theorizes on why they fell apart.
- (b) Make a critical assessment of the shift in the religious belief of Umuofia with the coming of the white missionaries.
- (c) Attempt an analysis of the ending of Achebe's *Things Fall Apart*.

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2. Answer any *one* of the following questions : 5
- (a) Write a note on the significance of Okonkwo's seven-year exile in his mother's village, Mbanta.
  - (b) Comment on the position of women in the traditional Igbo culture.
  - (c) Attempt a note on the importance of folktales as represented in Achebe's *Things Fall Apart*.

UNIT—II

3. Answer any *one* of the following questions : 15
- (a) Discuss the use of magic realism in Marquez's *Chronicle of a Death Foretold*. How does the use of this literary technique affect the narrative?
  - (b) Examine Garcia Marquez's *Chronicle of a Death Foretold* as a critique of traditional honour in Latin American society.
  - (c) Discuss the complex links between gender, class and violence in Garcia Marquez's *Chronicle of a Death Foretold*.
4. Answer any *one* of the following questions : 5
- (a) Write a note on the role of religion and law in *Chronicle of a Death Foretold*.
  - (b) Comment on the symbolic use of birds in Garcia Marquez's *Chronicle of a Death Foretold*.

( 3 )

- (c) Do you consider the novel, *Chronicle of a Death Foretold* as a post-Colonial text? Give your reasons.

UNIT—III

5. Answer any *one* of the following questions : 15
- (a) Examine the significance of the title of Bessie Head's *The Collector of Treasures*.
  - (b) Do you consider Bessie Head's *The Collector of Treasures* as a story reconstructing masculinity in her adopted home, Botswana? Discuss.
  - (c) Analyze the theme of conflict as represented in Aidoo's short story, *The Girl Who Can*.
  - (d) Discuss the traditional song of mourning at the end of Grace Ogot's *The Green Leaves* as resistance to colonial perception of Africa.
6. Answer any *one* of the following questions : 5
- (a) Examine Bessie Head's *The Collector of Treasures* as written in the tradition of oral storytelling.
  - (b) Explain the significance of the castration episode in Bessie Head's *The Collector of Treasures*.
  - (c) Comment on the character of Nana in Aidoo's *The Girl Who Can*, as an agent of patriarchy.

- (d) Comment on the thematic role of greed in Ogot's *The Green Leaves*.

UNIT—IV

7. Answer any one of the following questions : 15

- (a) Examine the role of 'feeling' as central to Pablo Neruda's poem, *Tonight I Can Write*.
- (b) Do you perceive an identity crisis evident in the speaker of Walcott's poem, *A Far Cry from Africa*? Discuss.
- (c) Can you read Malouf's poem, *Revolving Days* as suggestive of the interrelations of time, memory and place? Explain with reference to the poem.
- (d) Discuss the central thematic concerns of Mamang Dai's *Small Towns and the River*.

8. Answer any one of the following questions : 5

- (a) Comment on Neruda's *The Way Spain Was* as a record of history and a lamentation for the underprivileged.
- (b) Explain how 'identity' plays a seminal role in Walcott's poem, *Names*.
- (c) What significance do the 'scent of lemons' play for the settlers in Malouf's *Wild Lemons*?
- (d) Attempt a note on the significance of mountains as chronicler in Mamang Dai's *The Voice of the Mountain*.

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