

- (ii) In 'The Third Bank of the River', the narrator says he was 'burdened down with all life's cumbrous baggage'. How is he burdened and how is his baggage different from others' in the family? (15)

[This question paper contains 6 printed pages.]

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Your Roll No. ....

B.A. (Programme) / III

F-I

ENGLISH DISCIPLINE – Paper III

(Post-Colonial Literature) (C-189)

(Admissions of 2005 and onwards)

Time : 3 Hours

Maximum Marks : 75

(Write your Roll No. on the top immediately  
on receipt of this question paper.)

This paper contains **three Sections A, B and C.**

All the **three** Sections are compulsory.

*Note :- The maximum marks printed on the question paper are applicable for the students of the regular colleges (Cat. A). These marks will, however, be scaled up proportionately in respect of the students of SOL at the time of posting of awards for compilation of result.*

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SECTION A

1. Answer both parts (a) and (b). Each part carries 10 marks. (10×2=20)

- (a) Place these lines in their context, explain them and add critical comments : (10)

To hear the immense night, still more immense without her.

And the verse falls to the soul like dew to the pasture.

What does it matter that my love could not keep her.

The night is shattered and she is not with me.

This is all. In the distance someone is singing. In the distance.

My soul is not satisfied that it has lost her.

OR

They called him to the door.

When he opened it, the police took him,

and they beat him up so much

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OR

- (ii) What kind of activity does making the cage seem to be for Balthazar in 'Balthazar's Marvellous Afternoon'? (10)

SECTION C

Answer **both** questions in this section.

5. (i) Do you agree that power and play is the central game between characters in 'Silence! The Court is in Session'? Discuss in detail.

OR

- (ii) How does Miss Leela Benare describe her rebellion against social prejudices in 'Silence! The Court is in Session'? Discuss in detail. (15)

6. (i) Discuss how Neruda refers to the history of blood and struggle of the Latin America through his 'Ode to the Clothes' and 'The Portrait in the Rock'.

OR

P.T.O.

## SECTION B

Attempt all three questions from this section.

2. (i) Comment and elaborate how Gustad's ongoing conflict with his neighbours was similar to his ongoing conflict with people outside his building.

OR

- (ii) Analyze the father-son relationship between Gustad and Sohrab in the novel, '*Such a long journey*'. (10)

3. (i) What does Ngugi mean by the phrase 'colonial alienation'?

OR

- (ii) What, according to Ngugi, is the connection between colonial education and the status of the English language in Kenya? (5)

4. (i) Describe the encounter between the narrator and the man on the street in '*The Blue Bouquet*'.

that he spat blood in France, in Denmark,  
in Spain, in Italy, moving about,  
and so he died and I stopped seeing his face,

- (b) Place these lines in their context and critically analyze them : (10)

There is distrust in Mary somewhere. She doesn't trust even Jalim fully. Even the marketers of Tohri know that they'll marry as soon as there is a hundred rupees. Jalim's version is that he himself will save those hundred rupees. It will be good if Mary brings something herself.

**OR**

Poor Mookken! He was unwittingly dragged into politics. But which party should he join? There were many. The prime objective of all of them was to bring about a people's revolution. But Mookken could not possibly give his allegiance to all the people's revolutionary parties at the same time.

P.T.O.