

(7 pages)

APRIL 2023

71259/AG26A

Time : Three hours Maximum : 75 marks

PART A — (5 × 2 = 10 marks)

I. Annotate any FIVE of the following.

1. As jagged blinding flashes
Rumble, tremble and crack
Amidst the smell of fired smoke
And the pelting march of the storm
2. Under the shade of a coolibah tree
And he sang as he watched and waited till his
billy boiled
“You’ll come a Waltzing Matilda with me”
3. Inaccurate. The forest can still crick me:
One afternoon while I was drawing

birds, a malignant face
flickered over my shoulder;
the branches quivered.

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PART B — (3 × 5 = 15 marks)

- II. Answer any THREE of the following passages and answer the questions below:
9. Language carries cultural, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at the social production of wealth, at their entire relationship to nature and to other beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character a specific history, a specific relationship to the world.
 - (a) What is meant by ‘orature’?
 - (b) Who is the speaker of the passage?
 - (c) Explain the opinion of the speaker about languages.
 10. I believe that my writing in Gikuyu language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples...I want (Kenyans) to transcend Colonial alienation “We African writers are bound by our calling to do for our languages what Spencer,

4. And that we never curse the air when it is warm
Or the fruit when it tastes so good
Or the lights that bounce gently on the waters?
We bless things even in our pain.
 5. A smell of dead limes quickens in the nose
The leprosy of empire.
“Fare well, ye happy groves!”
 6. In them at last the ultimate men arrive
Whose boast is not: ‘we live’ but ‘we survive’,
A type who will inhabit the dying earth.
 7. But you can’t attribute to either
Awareness of what great gloom
Stands in a land of settlers
With never a soul at home.
 8. High enough to keep us above the drowning and learning
How to navigate by the stars currents and the ferocity of storms

Milton and Shakespeare did for English: what Pushkin and Tolstoy did for Russian; indeed what all writers in world history have done for their languages by meeting the challenges of creating a literature in them, which process later opens languages for philosophy, science, technology and all other areas of human creative endeavors.

- (a) What is meant by imperialism?
 - (b) What is the full name of Puskin?
 - (c) Explain the writer’s advice to his fellow writers.
11. Which brings me, albeit by circuitous route, to post Colonial literature. I am not a theorist. It’s not an apology, but it is a fact. So I cannot talk to the internal structure of the theory itself, how it works, or what it tells us about the art of language and the art of literature. Nor can I participate to any great extend in what Linda Hutcheon calls “the de-deoxifying project of post modernism”.
- (a) Who is Linda Hutcheon?
 - (b) What is meant by ‘de-doxifying’?
 - (c) How does the writer explain his familiarity with post colonial literature?

12. The terms interfusional and associational are not as readily apparent. I'm using interfusional to describe the part of Native literature which is a blending of oral literature and written literature. While there are contemporary examples that suggest the nature of interfusional literature — some of the translations of Dennis Tedlock and Dell Hymes work along with those of Howard Norman in 'The Wishing Bone cycle' — the only complete example we have of interfusional literature is Harry Robinson's "Write it on Your Heart".

- (a) Name the nationalities of Dennis Tedlock and Dell Hymes
- (b) What is interfusional literature?
- (c) How does the writer explain the native literature?

13. See the paradox : the possibility of using mother — tongues provokes a tone of levity in phrases like 'a dreadful betrayal' and 'a guilty feeling'; but that of foreign languages produces a categorical positive embrace what Achebe himself ten years later, was to describe as this 'fatalistic logic of the unassailable position of English in our literature.

- (a) What is the meaning of the word 'paradox'?
- (b) Who is Achebe? Why is he referred to here?
- (c) How does the writer present the sorry state of the native literature?

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23. Discuss the main agents that influence the narrator's perception of the Birthmark in the story "Face".

24. Analyse the symbolism in the poem "House and Land".

III. Answer any FOUR of the following questions:

(4 × 5 = 20)

- 14. Why does the Bale decide to trick Sidi?
- 15. How does the Ikemefuna become Okonkwo's adopted son?
- 16. How does Keneally present man's inhumanity in the story "One Sunday in February 1942"?
- 17. Bring out the irony in the story "The Hostel of Mr. Smith.
- 18. Why does Mrs. Sawyer burn the books?
- 19. Describe the importance of the bride price in The Lion and the Jewel.

PART C — (3 × 10 = 30 marks)

- IV. Write essays on any THREE of the following in about 300 words each:
 - 20. How does Achebe portray the tragedy of human beings caught in the circumstances of history?
 - 21. How does the writer picture the significance of the oral literature of the Australian aboriginals?
 - 22. Examine Walcott's nostalgic thoughts expressed in the poem "Ruins of a Great House"

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