

EKSAMEN

Emnekode: SFE21213	Emne: Innføring i kolonial og postkolonial litteratur An Introduction to Colonial and Postcolonial Literature
Dato: 3.12.2013	Eksamenstid: kl. 09.00 til kl.14.00
Hjelpemidler: Kandidatene kan bruke en godkjent engelsk-engelsk ordbok. Candidates can use an English-English dictionary.	Faglærer: Melanie Duckworth
<p>Eksamensoppgaven:</p> <p>Oppgavesettet består av 4 sider inklusiv denne forsiden. Kontroller at oppgaven er komplett før du begynner å besvare spørsmålene.</p> <p>The exam consists of 4 pages including this front page. Check that the exam papers are complete before beginning to answer the questions.</p> <p>Oppgavesettet består av 2 deler. Begge delene må besvares.</p> <p>The exam consists of 2 sections. Both sections must be answered. Part one counts for 40 %, part two counts for 60 %.</p>	
Sensurdato: 3.1.2014	
Karakterene er tilgjengelige for studenter på studentweb senest 2 virkedager etter oppgitt sensurfrist. Følg instruksjoner gitt på: www.hiof.no/studentweb	

The exam consists of two sections: answer both parts.

Part One: Short answer questions, 40%.

Answer 5 of these questions. Mark them clearly with the question number. Answers should be about half a page.

- 1) Explain the relationship between colonialism and imperialism.
- 2) What is the significance of the white mask in Derek Walcott's *Dream on Monkey Mountain*?
- 3) Salman Rushdie writes: 'The word "translation" comes, etymologically, from the Latin for "bearing across". Having been borne across the world, we are translated men. It is normally supposed that something gets lost in translation; I cling, obstinately, to the notion that something can also be gained.' What does he mean by this?
- 4) Define 'colonial discourse'.
- 5) What does Ngugi wa Thiong'o think about African literature and the English language, and why does he hold these views?
- 6) What does Homi Bhabha mean when he writes: 'the stereotype is a complex, ambivalent, contradictory mode of representation, as anxious as it is assertive'?
- 7) What is so tragic about Okonkwo's death in Chinue Achebe's *Things Fall Apart*?
- 8) How do the novelists or play-writes on your syllabus 'shape English' to fit their own experiences?
- 9) What are the three presences Stuart Hall discusses in 'Cultural Identity and Diaspora', and how do they relate to his concept of 'diaspora identity'?
- 10) What is the significance of the relationship between Lucy and Petrus in J. M. Coetzee's *Disgrace*?

Part Two: Essay, 60%.

Answer ONE of the essay questions below (aim for three to five pages).

As part of your answer, make reference to at least one theory or theoretical text we have discussed this semester (have a look at the questions in part one if you need ideas). If you wish to also draw connections to other literary texts we have studied, you are free to do so, but make sure that the bulk of your essay responds directly to the question.

- 1) Two of the novels on our syllabus go back to recreate the earliest days of colonial encounter: Chinua Achebe's *Things Fall Apart* from the perspective of the colonized, and Kate Grenville's *The Secret River* from the perspective of the colonizer. Why did the authors choose to do this, what techniques do the novels use to make their retelling of history appear authentic, and what do their novels achieve?
- 2) In the novels *Brick Lane*, by Monica Ali, *Potiki*, by Patricia Grace, and *The Vendor of Sweets*, by R. K. Narayan, the act of storytelling is explored as a means of preserving and creating identities. With reference to at least two of these novels discuss the implications of storytelling in negotiating indigenous or diaspora identities.
- 3) In 'A Note on Production', Derek Walcott describes *Dream on Monkey Mountain* like this: 'The play is a dream, one that exists as much in the given minds of its principal characters as in that of its writer, and as such, it is illogical, derivative, contradictory.' How are the desires of the principle characters reflected in the 'dream' of the play, and how is the dream resolved at the end of the play? Discuss in relation to at least one of the following: Stuart Hall's concept of diaspora identity, Derek Walcott's 'The Muse of History', or Fanon's 'The Fact of Blackness'. I have provided an extract from the play below to aid your discussions.

Extract from *Dream on Monkey Mountain*, Part Two, Scene Three.

Corporal: She, she? What you beheld, my prince, was but an image of your longing. As inaccessible as snow, as fatal as leprosy. Nun, virgin, Venus, you must violate, humiliate, destroy her; otherwise, humility will infect you. You will come out in blotches, you will be what I was, neither one thing nor the other. Kill her! Kill her!

Makak: I cannot! I cannot!

Corporal: She is the wife of the devil, the white witch. She is the mirror of the moon that this ape look into and find himself unbearable. She is all that is pure, all that he cannot reach. You see her statues in white stone, and you turn your face away, mixed with abhorrence and lust, with destruction and desire. She is lime, snow, marble, moonlight, lilies, cloud, foam and bleaching cream, the mother of civilization, and the confounder of blackness. I too have longed for her. She is the colour of the law, religion, paper, art, and if you want peace, if you want to discover the beautiful depth of your blackness, nigger, chop off her head! When you do this, you will kill Venus, the Virgin, the Sleeping beauty. She is the white light that paralysed your mind, that led you into this confusion. It is you who created her, so kill her! Kill her! The law has spoken.

Makak: I must, I must do it alone.

Corporal: All right!

[Souris, Corporal *and* Basil *withdraw*.]

Makak: [*Removing his robe*.] Now, O God, now I am free.

[*He holds the curved sword in both hands and brings it down. The woman is beheaded*.]

Blackout.