

EKSAMEN

Emnekode: SFE 21213	Emne: Innføring i kolonial og postkolonial litteratur An Introduction to Colonial and Postcolonial Literature
Dato: 4.12.2015	Eksamenstid: 09.00-14.00 (fem timer)
Hjelpemidler: Kandidatene kan bruke en godkjent engelsk-engelsk ordbok. Students are allowed to use an English-English dictionary.	Faglærere: Melanie Duckworth
Eksamensoppgaven: Oppgavesettet består av 3 sider inklusiv denne forsiden. Kontroller at oppgaven er komplett før du begynner å besvare spørsmålene. The examination paper consists of 3 pages, including this title page. Check that you have received all the pages before you start answering the questions. Oppgavesettet består av 2 deler. Begge delene må besvares. The examination consists of 2 parts. Both parts must be answered. Part one counts for 40%, part two counts for 60%.	
Sensurdato: Senest/At the latest 04.01.2016 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.

SECTION 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. What is the significance of the relationship between the magistrate and the girl in *Waiting for the Barbarians*?
2. How does globalism relate to imperialism?
3. What is going on in the incident Franz Fanon describes here, and why does he write about it: 'My body was given back to me sprawled out, distorted, clad in mourning that white winter day. The Negro is an animal, the Negro is bad, the Negro is mean, the Negro is ugly...'
4. What is the significance of Makak's final words in Derek Walcott's *Dream on Monkey Mountain*: '...but now this old hermit is going back home, back to the beginning, to the green beginning of this world. Come, Moustique, we going home.'
5. Comment on the language and meaning of the title: 'The Pacification of the Primitive Tribes of the lower Niger'.
6. Explain Stuart Hall's concept of 'diaspora identity'.
7. What is the significance of the *wharehau*, or meeting house, in *Potiki*?
8. Why does Said choose novels as 'the aesthetic object whose connection to the expanding societies of Britain and France is particularly interesting to study'?
9. How do two of the novelists or play-writes on your syllabus 'shape English' to fit their own experiences?
10. Why does Homi Bhabha describe stereotypes as 'ambivalent'?

SECTION 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. In *The God of Small Things*, Chacko tells the twins that ‘history was like an old house at night. With all the lamps lit. And ancestors whispering inside. . . But we can’t go in,’ Chacko explained, because we’ve been locked out. And when we look in through the windows, all we see are shadows. And when we try and listen, all we hear is whispering. And we cannot understand the whispering, because our minds have been invaded by a war. A war that we won and lost. The very worst sort of war. A war that captures dreams and redreams them. A war that has made us adore our conquerors and despise ourselves’ (p. 53).

Write an essay discussing the role of the ‘History House’ in *The God of Small Things*. Remember to refer to at least one theoretical text as part of your answer.

2. How does Homi Bhabha’s notion of the stereotype as fetish help us to understand J. M. Coetzee’s *Waiting for the Barbarians* and/or Derek Walcott’s *Dream on Monkey Mountain*?
3. What does the phrase ‘unsettling the settler’ mean, and how does *The Secret River* attempt to do this?