

UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
SUPPLEMENTARY EXAMINATION – JULY 2012

COURSE TITLE : INTRODUCTION TO CRITICAL THEORY

COURSE CODE : ENG 204 / IDE-ENG 204

TIME ALLOWED : TWO (2) HOURS

INSTRUCTIONS:

1. Answer any **two** questions. Each question carries 30 marks. The total marks for the examination is 60%.
2. Do not repeat material or write about the same text at length more than once.
3. Candidates are not allowed to bring any reading material into the examination room.
4. Correct use of English and literary conventions will be rewarded and the contrary will be penalised.

**THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY
THE INVIGILATOR.**

QUESTION 1

Orality is a quality of language when a given culture is preliterate. Examine the notion of Orality and Folklore in relation to the theory of genres in literature. [30]

QUESTION 2

Use the following poem to distinguish between Sigmund Freud’s Psychoanalytic theory and Russian Formalism: [30]

Telephone Conversation

Wole Soyinka

The price seemed reasonable, location
 Indifferent. The landlady swore she lived
 Off premises. Nothing remained
 But self-confession. “Madam,” I warned,
 5 “I hate a wasted journey—I am African.”
 Silence. Silenced transmission of
 Pressurized good-breeding. Voice, when it came,
 Lipstick coated, long gold-rolled
 Cigarette-holder pipped. Caught I was, foully.

10 “HOW DARK?” . . . I had not misheard . . . “ARE YOU LIGHT
 OR VERY DARK?” Button B. Button A. Stench
 Of rancid breath of public hide-and-speak.
 Red booth. Red pillar-box. Red double-tiered
 Omnibus squelching tar. It was real! Shamed
 15 By ill-mannered silence, surrender
 Pushed dumbfoundment to beg simplification.
 Considerate she was, varying the emphasis—

“ARE YOU DARK? OR VERY LIGHT?” Revelation came.
 “You mean—like plain or milk chocolate?”
 20 Her assent was clinical, crushing in its light
 Impersonality. Rapidly, wavelength adjusted,
 I chose. “West African sepia”—and as an afterthought,
 “Down in my passport.” Silence for spectroscopic
 Flight of fancy, till truthfulness clanged her accent
 25 Hard on the mouthpiece. “WHAT’S THAT?” conceding,
 “DON’T KNOW WHAT THAT IS.” “Like brunette.”

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“THAT’S DARK, ISN’T IT?” “Not altogether.
Facially, I am brunette, but madam, you should see
The rest of me. Palm of my hand, soles of my feet
30 Are a peroxide blonde. Friction, caused—
Foolishly, madam—by sitting down, has turned
My bottom raven black—One moment madam!”—sensing
Her receiver rearing on the thunderclap
About my ears—“Madam,” I pleaded, “wouldn’t you rather
35 See for yourself?”

QUESTION 3

Show the connections between Mimetic Criticism and Plato’s idea of literature.

[30]

QUESTION 4

Use clear illustrations to distinguish between Literary Criticism, Literary theory, Applied Criticism and Literary History.

[30]

QUESTION 5

Compare and contrast the concepts of Russian Formalism and Anglo-American New Criticism.

[30]