

UNIVERSITY OF ESWATINI
FACULTY OF HUMANITIES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

FIRST SEMESTER EXAMINATION

DECEMBER - 2019

COURSE TITLE : MODERN CRITICAL THEORY

COURSE CODE : ENG 313 / IDE-ENG304

TIME ALLOWED : TWO (2) HOURS

INSTRUCTIONS:

1. Answer any **TWO** questions.
2. Each question carries 30 marks. The total marks for the examination is 60%.
3. Do not repeat material or write about the same text at length more than once.
4. Candidates are not allowed to bring any reading material into the examination room.
5. 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

African literary works classified as postcolonial are not exclusively post-independence. Do you agree? Use a sample postcolonial text and a typical post-independence literary work to sustain your arguments. [30]

QUESTION 2

Read the following poems and answer the question below.

"Viaticum" Birago Diop (Senegal)

In one of the three pots
the three pots to which on certain evenings
the happy souls return
the serene breath of the ancestors,
the ancestors who were men,
the forefathers who were wise,
Mother wetted three fingers,
three fingers on her left hand:
the thumb, the index and the next;
I too wetted three fingers,
three fingers of my right hand:
the thumb, the index and the next.

With her three fingers red with blood,
with dog's blood,
with bull's blood,
with goat's blood,
Mother touched me three times.

She touched my forehead with her thumb,
With her index my left breast

And my navel with her middle finger.
I too held my fingers red with blood,
with dog's blood.
With bull's blood,
with goat's blood.
I held my three fingers to the winds
to the winds of the North, to the winds of the Levant,
to the winds of the South, to the winds of the setting sun;
and I raised my three fingers towards the Moon,
towards the full Moon, the Moon full and naked
when she rested deep in the largest pot.

Afterwards I plunged my three fingers in the sand
in the sand that had grown cold.
Then Mother said, 'Go into the world, go!
They will follow your steps in life.'

Since then I go
I follow the pathways
the pathways and roads
beyond the sea and even farther,
beyond the sea and beyond the beyond;
And whenever I approach the wicked,
the Men with black hearts,
whenever I approach the envious,
the Men with black hearts
before me moves the Breath of the Ancestors.

“I Will Pronounce Your Name” By Leopold Sedar Senghor (Senegal)

I will pronounce your name, Naett, I will declaim you, Naett!
Naett, your name is mild like cinnamon, it is the fragrance in which the lemon grove sleeps
Naett, your name is the sugared clarity of blooming coffee trees
And it resembles the savannah, that blossoms forth under the masculine ardour of the midday sun
5 Name of dew, fresher than shadows of tamarind,
Fresher even than the short dusk, when the heat of the day is silenced,
Naett, that is the dry tornado, the hard clap of lightning
Naett, coin of gold, shining coal, you my night, my sun!...
I am you hero, and now I have become your sorcerer, in order to pronounce your names.
10 Princess of Elissa, banished from Futa on the fateful day.

Question

Through an analysis of the poems above, illustrate that Negritude was an African cultural renaissance.

[30]

QUESTION 3

Soyinka points out that his African world embraces “precision machinery, oil rigs, hydro-electricity, my typewriter, railway trains (not iron snakes), machine guns, bronze sculptures” and other technologies (Ashcroft, 1989: 129).

- i. Identify the postcolonial theory that Soyinka was responding to in the quotation above. [2]
- ii. Discuss the main idea(s) of this theory. [10]

- iii. What was Soyinka's main argument in the quotation above regarding the debate(s) of this theory? [10]
- iv. Whose argument do you support between Soyinka and the theorists, why? [8]

QUESTION 4

Discuss the development of Modernism in literature. Use any two texts studied in this course to sustain your argument. [30]

QUESTION 5

"For my sister" by Kershnee Govender

At the age of two
 In my eyes u grew,
 From a baby to a teenager
 And now to a stranger,
 Its only memories that are left
 To such an extreme depth,
 How do we depart
 And make a new start,
 Broken we are
 That you are too far,
 We never expected this day
 And that's all i am going to say.....

"Why do they hate you so much" by Sphelele Ngubo

Why do they hate you so much?

Parents, teachers, colleagues even the priest's hates you
 You not a murderer yet police are looking for you 24 hours a day
 You never abused or hurt anyone yet always a victim of circumstances
 You make me laugh, think ohhh just can't stop thinking about you
 Every time I see you... my anger, pain, hatred just fades away
 IT'S A PITY THEY DON'T WANNA SEE US TOGETHER!!!

Why do they hate you so much?

Your presents give life to the ill people

Your presents give laughter to the hopeless
Your presents bring two enemies together
Because of your presents today the nation sings the same song...
Ohhhh...my darling I miss your touch already
IT'S A PITY THEY DON'T WANNA SEE US TOGETHER!!!

Why do they hate you so much?
When you so innocent and harmless, so caring and loving
Should I blame the government for encouraging hate upon you?
Or lack of education and stupid theories fed to citizens about you
Well my sweet darling you can count on me, ill never turn against you
AFRICA LETS UNITE AND SING THE SAME SONG...
"LEGALIZE THE HOLY HERB"

- i. Discuss the subject presented in each of the poem above. (10)
- ii. Identify and discuss the postmodern characteristics expressed by these poems. (20)

[30]

QUESTION 6

The thesis of Deconstruction is that "there is no final meaning to any literary text", and this argument suggests that meaning of any text is undecidable. Illustrate the truthfulness of this claim by using a literary work of your choice. [30]