



Register Number:

Date:

ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE- 27
MA ENGLISH – III SEMESTER
END SEMESTER EXAMINATION - OCTOBER 2019
ENDE 9518: WORLD LITERATURE III

Time: 2 ½ hours

Max. Marks: 35

This question paper contains 2 sections and 2 printed pages.
You are allowed the use of a dictionary

SECTION-A

Read the following poem by a South African poet, and answer the questions set on it

Pigeons at the Oppenheimer Park,

I wonder why the pigeons in the Oppenheimer Park
are never arrested and prosecuted for trespassing
on private property and charged public indecency.
Every day I see these insolent birds perched
on "Whites Only" benches, defying all authority.
Don't they know of the Separate Amenities Act?
A white policeman in full uniform, complete
with a holstered .38 special, passes by
without raising a reprimanding finger
at offenders who are flouting the law.
They not only sit on hallowed benches,
they also mess them up with birdshit.
Oh! Holy Ideology! Look at those two at the crest
Of the jumping impala, they are making love in full
view of madams, hobos, giggling office girls.
What is the world coming to?
Where is the Sacred Immorality Act? Ag! Sies!

- Oswald Mtshali (Johannesburg, 1971)

Answer the following in not more than 150 words

(10x2=20)

- 1) Explain the sarcastic tone in the expression "Oh! Holy Ideology!" in the context of the rest of the poem. What elements in the poem indicate that it is a piece of political satire?

- 2) The white minority government of South Africa (in power till 1994) sought to justify Apartheid by arguing that both God and nature required the separate development of the black and white races. On what grounds did writers like Mtshali and leaders like Mandela demand its abolition as they struggled to overthrow it? Would you find any parallels with regard to the plight of Dalits especially in rural India?

SECTION-B

Given below is an excerpt from a scholarly article about the Caribbean novelist, George Lamming. Read it and answer the question that follows:

There was another chance encounter, this time on the Charing Cross Road in London, shortly after the publication of *In the Castle of My Skin*, where Lamming was accosted by a tall, middle-aged Trinidadian – C. L. R. James. It was an important encounter, between two exemplary West Indian intellectuals and writers of their respective generations. ‘I did not hold him in awe’, Lamming recalled of that encounter, ‘Having hardly heard of him... But as I got to know him I became very aware of a special quality [which influenced my writing]’.⁴⁶ They met, not in the Caribbean, but in exile. The meeting inspired *The Pleasures of Exile*, a dialogue between the Caribbean and England, between Caliban and Prospero, between the colonies and the metropole, between Lamming and James, anticipating the theoretical insights of postcolonial theory, and a critical and revolutionary reading of the literary canon. ‘My subject’, says Lamming, ‘is the migration of the West Indian writer, as colonial and exile, from his native Kingdom, once inhabited by Caliban, to the tempestuous island of Prospero’s and his language.’ Exile, for Lamming, was not solely about absence. It was about identification:

No Barbadian, no Trinidadian, no St. Lucian, no islander from the West Indies sees himself as a West Indian until he encounters another islander in foreign territory...

The category West Indian, formerly understood as a geographic term, now assumes a cultural significance.

And about indigenisation:

There is a Caribbean in Amsterdam, Paris, London, and Birmingham; in New York and in other parts of North America... wherever you are, outside of the Caribbean, it should give you not only comfort, but a sense of cultural obligation, to feel that you are an important part of the Caribbean as external frontier.

Answer the following in about 200 words

(1x15=15)

- 3) Which of the themes discussed in this excerpt have you encountered in your reading of works by writers from the Caribbean. Elaborate upon any one of them and show how it finds expression in any of the texts you have read.