



**LOYOLA COLLEGE (AUTONOMOUS), CHENNAI – 600 034**

**M.A. DEGREE EXAMINATION – ENGLISH LITERATURE**

**THIRD SEMESTER – NOVEMBER 2018**

**16/17PEL3MC02 – POSTCOLONIAL LITERATURE**

Date: 25-10-2018

Dept. No.

Max. : 100 Marks

Time: 09:00-12:00

**Section A**

**I. Annotate the following passages contextually in not more than 75 words each:**

(10x2=20)

1. And then the mystic drum  
in my inside stopped to beat –
2. I cannot stamp it now ‘Return to sender’  
for addressee and sender may be One.
3. My eyes as they see yours  
See torn pieces of human flesh
4. Who do you think you are fooling? Didn’t you sell Salubi his uniform?
5. Oh I could preach them such a sermon for the occasion. I could awaken pain with such memories...
6. This is no child with a child’s face
7. There are differences of course: the lack of reliable charts
8. Africa of proud warriors in ancestral savannahs
9. Words are neither valid, merciful nor bad
10. Words are dangerous

**II. Answer any FIVE of the following questions in about 200 words each:**

(5x8=40)

11. War has segregated humans from time immemorial. How is it true in the context of the poem, “To a Student”?
12. What experience of the common man does Gordon Challis capture in “The Postman”?
13. Illustrate Wole Soyinka’s criticism on the political system of Nigeria as presented in The Road.
14. Sketch the character of Ezeulu in *Arrow of God* by Chinua Achebe.
15. Elaborate on the pathos in Rita Joe’s story.
16. Comment on the role of the Audience in African and European Theatre as highlighted by Soyinka?
17. Explain the significance of the title “The Ecstasy of Rita Joe”.
18. How is the character of Jamie Paul portrayed by George Ryga?

**Section –C**

**III Answer the following questions in about 300 words each:**

**(2 X 20=40)**

19. Discuss how narratives construct the reality of a nation. Illustrate instances from Homi K. Bhabha's "Nation and Narration".

OR

Discuss some of the traditional beliefs and practices portrayed in **The Road**

20. Critique the use of symbolism by Tim Winton in "Cloudstreet".

OR

How does Wole Soyinka compare and contrast African Theatre with European Drama?

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