1. One form of cultural decolonization was to oppose colonial education. With reference to the poem 'Dan is the Man', show how the Caribbeans opposed the colonial education system.

Ans: The nationalist writers advocated socially realist writings and a literary naming of the landscape as a tool of resistance against the colonial hangover. The publication of regional works such as Norman Cameron's Guianese Poetry & Albert Gomes 'A selection from the fiction and verse of the Island of Trinidad (1937), journals such as Bim in Barbados & Kyk-over-a1 in Jamaica (founded in 1945) and BBC Caribbean voices radio programme helped to create a sense of national pride as well as facilitated localized cultural exchanges. A key text that helped in this project of cultural decolonization was Vic Reid's New Day (1949). Reid traced the emergence of Jamaican society from the Morant Bay Rebellion of 1944 through the character of Johnny Campbell and used creole (a native language formed by the combination of a European language with indigenous languages) as the language of narration. The emphasis on resistance, protest and rootedness in this historical novel was to have important resonances for Caribbean literature in the later decades. This project of cultural decolonization also undertook to expose and oppose the colonial education. Many writers critiqued the colonial educational system as a means of ideological domination. This thwarted the rise of indigenous consciousness. Commenting on the overarching influence of colonial education, George Lamming wrote in 'The Occasion for speaking 'The West Indians' education was imported in much the S/JILIC way that flour and butter was imported from Canada. Since the cultural negotiation was strictly between England and the natives and England had acquired, somehow the divine right to organize the natives' reading, it is to be expected that England's export of literature would be English. Deliberately and exclusively English. And the reader back in time England went for these treasures, the safer was the English commodity. So the examinations, which would determine the Trinidadians future in the civil service, imposed Shakespeare and Wordsworth, and Jane Austen and George Eliot and the whole tabernacle of dead names How in the name of Heavens could a colonially taught by an English native within a strict curriculum how could he ever get out from under this ancient mausoleum of historic achievement?

2. Australia and Canada are both settler colonies. Write a detailed note on the forging of a literary identity by both nations.

Ans: Commonwealth literary studies, as explained in the previous section, took as their object of study literatures of the newly independent nations. Colonisation in one form or the other was responsible for the use of English in these regions which already had an established tradition of orature in languages other than English. Thus the English language literature produced was a "new" addition to the body of literature already existing in various languages in countries like India, Kenya, Nigeria, Australia, New Zealand and Canada. However, this is not how the newness of such literature is perceived. As in the term 'Commonwealth Literature' the assimilationist model is at work in the term 'New Literatures in English.' Indeed, when discussing the former Rushdie voiced the suspicion that quite possibly it "is no more than an ungainly term for the younger English literatures". When assimilated into the existing body of English literature, seen as the repository of universal human values, the new or younger literatures in English are perceived as "enriching" or invigorating it. Let us see what forms such a critical stance has taken in explicatory studies using this phrase or variants of it. Bruce King in his introduction to Literatures of the World in English acknowledges that there are "different national literary traditions with values and histories of their own" but that "each literature is a part of world English literature, and shares in the heritage of British writing". King's liberal humanist critical stance fails to mask the contradictions inherent in the above formulation. If each literary tradition reflects its own values, then clearly the heritage of British writing will have values markedly different from other national literary traditions, not the least because a different set of material and political conditions are constitutive of it. Thus the "nostalgia" for a "long-established English tradition" which King sees expressed in the various national literatures is not simply an "ideal of a more ordered, settled, b complex society" as he assumes. The inculcation of this ideal and appreciation of the literature reflective of it was part of the colonial agenda, to form "a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect," as Macaulay put it in his Minute on Indian Education.


Ans: A Grain of Wheat is a novel by Kenyan novelist Ngũgĩ wa Thiong'o first published as part of the influential Heinemann African Writers Series. It was written while he was studying at Leeds University[1] and first published in 1967 by Heinemann. The title is taken from the Gospel According to St. John, 12:24. The novel weaves together several stories set during the state of emergency in Kenya's struggle for independence (1952–59), focusing on the quiet Mugo, whose life is ruled by a dark secret. The plot revolves around his home village's preparations for Kenya's independence day celebration, Uhuru day. On that day, former resistance fighters General R and Koinandu plan on publicly executing the traitor who betrayed Kihika (a heroic resistance fighter hailed from the village).