



# **MAASAI MARA UNIVERSITY**

**REGULAR UNIVERSITY EXAMINATIONS  
2018/2019 ACADEMIC YEAR  
FOURTH YEAR FIRST SEMESTER**

**SCHOOL OF ARTS AND SOCIAL SCIENCES  
BACHELOR OF ARTS**

**COURSE CODE: LIT 400**

**COURSE TITLE: LITERATURE AND POSTMODERN  
THEORY**

**DATE: 7<sup>TH</sup> DECEMBER, 2018**

**TIME: 0830 – 1030 HRS**

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## **INSTRUCTIONS TO CANDIDATES**

- Question **ONE** is compulsory
- Answer any other **TWO** questions

## Questions

1. Examine the implications of postmodern thought on literary criticism.  
(24 Mrks)
2. With close reference to either Chimamanda Ngozi Adichie's *Americanah*, Marjorie Oludhe MacGoye's *Coming to Birth* or Margaret Ogola's *The River and the Source* examine the relevance of Michel Foucault's concept of discourse in literary criticism  
(23 Mrks)
3. With close reference to either J.P Clark's poems, "Ibadan" 'Stream Side Exchange', and "Abiku" or Achebe's *Things Fall Apart* evaluate the applicability of Jacques Deridda's deconstruction method in literary criticism. (23 Mrks)
4. Attempt a postmodernist reading of the portrait of Caribbean history in V.S Naipaul's *Miguel Street*.  
(23 Mrks)
5. Discuss the concept of intertextuality with close reference to Ngugi Wa Thiong'o's *Petals of Blood*.  
(23 Mrks)
6. Either,
  - (a) With close reference to Jean Baudrillard's concept of the simulacrum attempt a reading of any three patterns of popular cultural production in Kenya.  
(23 Mrks)Or,
  - (b) With close reference to two oral texts from oral traditions you are familiar with discuss Franco Lyotard's concept of the grand narrative/meta-narrative.  
(23 Mrks)
7. Using relevant examples from Wole Soyinka's play "Death and the King's Horseman", discuss Julia Kristeva's concepts of *geno-texts* and *pheno-texts*.  
(20 Mrks)

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