

University of Colombo, Sri Lanka

Faculty of Arts

Special Degree Examination in Arts (English), Year 2, Semester 1, 2019

ENG 2118 – Discourses in Migrant Writing

Two Hours

Answer two (02) questions.

1. Write a short critical analysis of the text below, commenting on the engagement with the migrant experience and conditions of migrancy.

Refugee Status Determination (RSD)
Jehan Bseiso

Part 1

Morning show hostess is wearing matte red lipstick
The color is Russian Red (by Mac).

She says:

“There are 65 million refugees around the world,
this is the highest number ever recorded.”

Ever

The new #Ikea tent comes in colors like:

“Aleppo Sunrise”

and

“Lifejacket Orange”

“it has everything they need” says the TV
but home,

(please, please, please open the border)

I haven't seen my mother since 2011,

I forgot how to play the piano,

I want to tell him I love him,

I have diabetes and I will die without Insulin,

(please, please, please open the border)

Part Two

The march on Washington starts from Occupied Jerusalem.

This is how we refugee.

2. With detailed reference to the short story “The Third and Final Continent” by Jhumpa Lahiri, critically respond to the migrant journey from alienation to belonging in relation to one's sense of place.

3. In the text "Imitation" by Chimamanda Ngozi Adichie, her protagonist Nkem observes the imitation Benin mask, which is acquired by her husband. In what ways does the artefact engender the symbolic of Nkem's immigrant narrative? Discuss with reference to the text.

4. "The migrant condition is characterized as one of multiple locations, memories and senses of belonging." With reference to the quotation above, critically analyse Michael Ondaatje's writing of the intersecting narrative strands of location, memory and belonging in the text *Running in the Family*.

5. "Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, [...] we should think, instead, of identity as a production, which is never complete, always in process" (Stuart Hall, 1990). Using examples from any **two (02)** texts discussed in class, explore the notion of identity as a production that is always in process.
