

# Shine Brighter 2de

## File 21 Paths to freedom

Texte p. 172 – Extrait du livre de Maria Barrett, *Dishonored*

A British colonel attends a party hosted by an Indian family during the British Raj.

“Please, Colonel Sahib, please go into my house and the bearer will bring you a drink!”

Indrajit stepped in front of his son, his eyes lowered, and edged the colonel toward the interior of the bungalow. He had begun to sweat anxiously.

Alicia smiled at several of their acquaintances, nodding to the left and the right, and the colonel relaxed slightly.

“But what I do not understand is why so many of our countrymen do not question the supremacy of the British. Pah! It would seem to me that we are all too afraid of putting the situation right.” Jagat Rai had his back to the rest of the party as he spoke to a small group of young men in the corner of his father’s large open drawing room.

“It would seem to me” he broke off as one of his friends jabbed<sup>1</sup> him in the ribs. The colonel was within earshot and had glanced several times in their direction: his ear was constantly tuned to any talk of unrest<sup>2</sup>. Jagat was undeterred<sup>3</sup>. “It would seem to me,” he went on, but louder this time, his voice rising above the swell<sup>4</sup> of small talk, “that where the British are concerned, we are frightened of speaking our minds, it would seem to me”...

Jagat received a sharp prod<sup>5</sup> with a bony elbow and turned toward his friend to protest. He saw then, quite clearly, that the colonel had stopped talking and was staring hard at him. The chatter around the room died away but he matched the colonel’s stare.

Maria Barrett, *Dishonored*, 1996

1. hit 2. agitation 3. not discouraged 4. brouhaha 5. coup

Texte, p. 174 – Article du site *betterprotest.org*.

### **Challenging Imperialism: the Story of Protest in the British Empire**

The history of the British Empire is a complex and multifaceted one, and the role of protest in its downfall is a crucial aspect to consider. Protests and uprisings within the empire played a significant role in challenging<sup>1</sup> the authority of the British and ultimately contributing to the empire's decline.

Throughout the centuries, ordinary people from all walks of life rose up against British rule, demanding their rights and freedoms. These protests took many forms, from peaceful demonstrations and strikes<sup>2</sup> to armed rebellions and revolutions. Each protest had its own unique set of circumstances and grievances<sup>3</sup>, but they all shared a common goal—to challenge and dismantle the oppressive power of the British Empire.

*betterprotest.org*

1. question 2. grève 3. complaint

Texte, p. 176 – Extrait du roman de Bapsi Sidhwa, *Cracking India*

### **The birth of two nations**

*The narrator is a young girl who lives in Lahore (now Pakistan).*

There is much disturbing talk. India is going to be broken. Can one break a country?

And what happens if they break it where our house is? Or crack it further up on

Warris Road? How will I ever get to Godmother's then?

I ask Cousin.

"Rubbish<sup>1</sup>," he says, "no one's going to break India. It's not made of glass!"

I ask Ayah.

"They'll dig<sup>2</sup> a canal..." she ventures.

"This side for Hindustan and this side for Pakistan. If they want two countries, that's what they'll have to do—crack India with a long, long canal."

Gandhi, Jinnah, Nehru, Iqbal, Tara Singh, Mountbatten are names I hear.

And I become aware of religious differences.

It is sudden. One day everybody is themselves—and the next day they are Hindu, Muslim, Sikh, Christian. People shrink<sup>3</sup>, dwindling into symbols.

Bapsi Sidhwa, *Cracking India*, 1988

**1.** nonsense **2.** creuser **3.** become smaller

## Auto-évaluation de la compréhension de l'écrit

Extrait p. 185 – Récit de Nicholas Rankin, *Trapped in History: Kenya, Mau Mau and Me*

Empire stories are always mixed messages, with bad and good, fear and love, cruelty and beauty intertwined. This book is my personal mash-up, reader: memories of childhood overlaid with what I have learned as an adult, a coming to terms with some of the imperial ghosts that still haunt British psyches. [...] And who am I, to tell these tales? A post-war babyboomer, third son and middle child of five from an English mother and a Scottish father, born lower-upper-middle-class in northern England in 1950, the midpoint of the twentieth century. The place where I grew up from 1954 onwards, Kenya Colony and Protectorate, is another country—'So long, / So far away / Is Africa' as Langston Hughes wrote.

But the place made me who I am and it is somewhere I feel compelled<sup>1</sup> to revisit in heart and mind and memory before I die.

For decades I put it all behind me. Like the UK itself, I turned my back on the British colonial past because it had become embarrassing.

'Colonialism is now a dirty word,' Elspeth Huxley wrote, 'arousing feelings of indignation in black breasts and guilt in white ones.'

Nicholas Rankin, *Trapped in History: Kenya, Mau Mau and Me*, 2023

## Évaluation de la compréhension de l'écrit – Guide pédagogique

Extrait de l'article de Ertan Karpazli, *mylondon.news.com*

The Queen and President Nkrumah danced together to a version of the song 'High Life' at a ball held at the State House, Accra, Ghana. The ball was to mark the occasion of Ghana formally leaving the Commonwealth and becoming an independent republic. [...]

At the time, racism was also rampant in the US, with white supremacist attacks on Black communities being extremely common. So one could only imagine the reaction across the world when the Queen, then 35-year-old and the most powerful woman in the world, was seen arm-in-arm with an African political leader.

Yet commentators looking back on the famous dance often describe it as a stroke of genius<sup>1</sup>, and as a gesture greatly symbolic of British soft power even after the collapse<sup>2</sup> of the British Empire.

Although the Ghanaian president was personally a Marxist and hoped to harbour<sup>3</sup> closer ties with the Communist bloc after leaving the Commonwealth, during the visit the Queen had charmed him so much that even he could not deny the influence Britain would continue to have in his country. [...]

Professor Philip Murphy, director of the Institute of Commonwealth Studies, told The Times that there was a 'very warm personal dynamic' between the Queen and the Ghanaian president, and that the dance had 'tremendous symbolic importance'.

Ertan Karpazli, *mylondon.news.com*, 2022

1. accomplishment 2. fall 3. protect and maintain