

UNIVERSITY OF SWAZILAND

FACULTY OF HUMANITIES

DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE

TITLE OF PAPER: POSTCOLONIAL FICTION & NON-FICTION

COURSE CODE: ALL 201/IDE ALL 201 FINAL EXAMINATION

DECEMBER 2017

TIME ALLOWED: THREE (3) HOURS

INSTRUCTIONS

- (1) ANSWER (THREE) 3 QUESTIONS IN ALL, AT LEAST ONE QUESTION FROM EACH SECTION
- (2) DO NOT REPEAT MATERIAL IN YOUR ANSWERS
- (3) EACH QUESTION SHOULD BE COMMENCED ON A FRESH SHEET
- (4) CLARITY OF EXPRESSION AND EFFECTIVE ORGANIZATION OF ANSWER CONTENT WILL COUNT IN THE AWARD OF POINTS FOR THIS PAPER
- (5) EACH QUESTION IS WORTH 33 MARKS

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY THE INVIGILATOR

SECTION A: PROSE FICTION

The Suns of Independence by Ahmadou Kourouma

'A Meeting in the Dark' by Ngugi wa Thiongo, and 'The Priestess' by Njabulo Ndebele

Question 1

Read the excerpt below and comment on the irony and the narrative style. To what extent does the excerpt set the thematic and stylistic tone of *The Suns of Independence*?

Since every funeral ceremony pays, one can readily understand why Malinke praise-singers and elderly Malinke, those whose trading activities were ruined by Independence (and God alone knows how many old traders ruined by Independence there are in the capital city!) all 'work' the burials and funeral rites. Real professionals! Morning, noon and night they keep on the move from one neighbourhood to another, in order to attend all the ceremonies. The Malinke most unkindly refer to them as 'the vultures' or 'that pack of hyenas'.

Fama Dumbuya! A true Dumbuya, of Dumbuya father and Dumbuya mother, the last legitimate descendant of the Dumbuya princes of Horodugu, whose totem was the panther--Fama was a 'vulture'. A Dumbuya prince! A panther totem in a hyena pack. Ah! the suns of Independence!

Fama was going to be late for the seventh-day funeral rites of Ibrahima Kone. Faster and faster he walked, as if seized with diarrhoea.

Question 2

To what thematic issues does Salimata's characterisation speak? And what is the significance of her marrying Fama?

Question 3

Discuss Ngugi's handling of suspense in *A Meeting in the Dark*.

Question 4

How does the child's view point contribute to the appeal of Ndebele's *The Prophetess*?

SECTION B: PROSE NON-FICTION

Apartheid and the Making of a Black Psychologist by Chabani Manganyi

Question 5

Basing your discussion on Chabani Manganyi's autobiography, show that though history is implicated in auto/biography, but biography is not history.

Question 6

"Objective truth is not an obstacle to the enjoyment of autobiography. As a matter of fact, it may deepen our appreciation of the autobiographical subject." With the aid of textual evidence from Chabani Manganyi's text, illustrate the truth of this statement