

UNIVERSITY OF ESWATINI
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
MAIN EXAMINATION
DECEMBER 2018

COURSE NAME: LITERATURE OF THE AFRICAN DIASPORA

COURSE CODE: ALL403

TIME ALLOWED: THREE (3) HOURS

INSTRUCTIONS:

- 1. ANSWER ANY THREE (3) QUESTIONS, ONE FROM EACH SECTION. EACH QUESTION CARRIES 20 MARKS.**
- 2. EACH ANSWER SHOULD COMMENCE ON A SEPARATE SHEET.**
- 3. DO NOT REPEAT MATERIAL OR WRITE ABOUT THE SAME TEXT AT LENGTH MORE THAN ONCE.**
- 4. CANDIDATES ARE NOT ALLOWED TO BRING ANY READING MATERIAL INTO THE EXAMINATION HALL.**
- 5. IN THE ASSESSMENT OF THIS PAPER, CORRECT USAGE OF ENGLISH, THE QUALITY OF EXPRESSIONS AND THE PRESENTATION OF ANSWERS WILL BE TAKEN INTO ACCOUNT.**

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

SECTION – A
PROSE FICTION

QUESTION ONE

Alice Walker: The Color Purple

How does the art of quilting provide a positive channel for the characters in the novel, to mend together the pieces of their lives and to move from fragmentation to fusion?

QUESTION TWO

Chimamanda Ngozie Adichie: “Imitation”

Diaspora triggers an intense articulation of identity, belonging, and home. These three dimensions are intertwined and inseparable. In diaspora, the once considered stable identity experiences tremors as individuals or communities undergo the travail of uprootment, dispossession, displacement, and marginalisation.

Substantiate the above statements with relevant illustrations from Adichie’s short story, “Imitation”.

SECTION – B
PROSE NON FICTION

QUESTION THREE

Frederick Douglass: The Narrative of the Life of Frederick Douglass, An American Slave

“We were all ranked together at the valuation. Men and women, old and young, married and single, were ranked with horses, sheep and pigs. There were horses and men, cattle and women, pigs and children, all holding the same rank in the scale of being, and were all subjected to the same narrow examination.”

Discuss the dehumanising and brutalising effects of slavery upon both slave and slaveholder in Douglass’ Narrative. Take your cue from the above quotation.

QUESTION FOUR**W. E. B. Du Bois: The Souls of Black Folk**

“... the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity.”

How does Du Bois portray the metaphor of the veil to bring out the inner turmoil in the souls of Black folk due to the “amused contempt and pity” of the white world?

SECTION – C**DRAMA****Lorraine Hansberry: A Raisin in the Sun****QUESTION FIVE**

The title of the play references a conjecture that Langston Hughes posed in a poem he wrote about dreams that were forgotten or put off and which shrivel up “like a raisin in the sun”. In what way is the concept of “dream” central to the play? Do dreams ever become destructive, a substitute for action? Or is it absolutely essential to keep a dream alive?

QUESTION SIX

In Hansberry’s play, what does Walter mean when he says money is “life”? Is he justified in equating life with money? Is it simply lack of money that has deprived him of many important things – his sense of manhood, of pride, his love of family? In your opinion, why is the Youngers’ poverty so much harder on Walter than on the rest of his family?