

UNIVERSITY OF ESWATINI
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
SUPPLEMENTARY EXAMINATION
JANUARY 2020

TITLE OF PAPER : **THEMATIC STUDIES IN THE AFRICAN NOVEL
AND AUTO/BIOGRAPHY**

COURSE CODE : **IDE AL414**

TIME ALLOWED : **THREE (3) HOURS**

INSTRUCTIONS

ANSWER QUESTION ONE AND TWO OTHERS, CHOSEN FROM BOTH SECTIONS

EACH QUESTION CARRIES 20 MARKS

CANDIDATES ARE NOT ALLOWED TO BRING ANY READING MATERIAL INTO THE EXAMINATION HALL

DO NOT REPEAT MATERIAL IN YOUR ANSWERS

COMMENCE EACH ANSWER ON A FRESH PAGE

CLARITY OF EXPRESSION AND ORGNAISATION OF CONTENT WILL COUNT IN THE ASSESSMENT OF THIS PAPER

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

SECTION A: THE AFRICAN NOVEL

Question 1 (Compulsory)

Using examples from texts studied on this course, critically explore the view that literary works are better understood if related to the background of their authors: their childhood, education and literary careers as well as the social and political forces shaping their lives and writing.

Charles Mungoshi – *Waiting for the Rain* (1975)

Question 2

‘Although Mungoshi has successfully depicted the problems of colonial Zimbabwe, his story is handicapped by his vision of the future.’ Discuss the novel in the context of this assertion.

Chinua Achebe – *A Man of the People* (1966)

Question 3

In what ways can Achebe be said to have used satire to attack the folly and foibles of new black leadership as well as the communities they lead?

SECTION B: AFRICAN BIOGRAPHY/AUTOBIOGRAPHY

Bessie Head – *A Woman Alone* (1990)

Question 4

Analyse how Bessie’s autobiography conveys issues of racism and poverty in South Africa.

Buchi Emecheta – *Head Above Water* (1994)

Question 5

Critically examine how Emecheta’s early childhood has a bearing on her letter life, career and vision of life in general.

END OF PAPER