

UNIVERSITY OF SWAZILAND
DEPARTMENT OF ENGLISH AND LITERATURE
SUPPLEMENTARY EXAMINATIONS PAPER, JULY 2008

- TITLE OF PAPER** : **ADVANCED STUDIES IN AFRICAN LITERATURE**
- COURSE CODE** : **ENG 404/IDE-ENG 404/E4P3**
- TIME ALLOWED** : **TWO (2) HOURS**
- INSTRUCTIONS** :
- 1. ANSWER ANY TWO QUESTIONS. EACH QUESTION CARRIES 30 MARKS. THE TOTAL MARKS FOR THE EXAMINATION = 60%.**
 - 2. DO NOT REPEAT MATERIAL OR WRITE ABOUT THE SAME TEXT AT LENGTH MORE THAN ONCE.**
 - 3. CANDIDATES ARE NOT ALLOWED TO BRING ANY READING MATERIAL INTO THE EXAMINATION ROOM.**
 - 4. CORRECT USAGE OF ENGLISH WILL BE REWARDED AND GRAMMATICAL AND SPELLING MISTAKES PENALIZED.**

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

1. Elana Bregin's *The Red Haired Khumalo* is essentially a wake up call for South Africans to prepare for an imminent new dispensation despite the prevailing deep divisions in the society. Comment on the statement in the light of instances of intra-racial and inter-racial social encounters.
2. Old, deep-seated habits and tendencies die hard. How are people and events portrayed with regards to the above statement in Kagiso Lesego Molohe's *The Mending Season*?
3. In Buchi Emecheta's *Kehinde*, patriarchy is essentially confronted by womanism and some other aspects of feminism. What is the author's key message in the text and how does she express it?
4. *Yoranivoyoto* is a shifting and episodic story spanning three countries. It is chiefly rendered through epistles and reflects the uncertainty of human life in Banda's Malawi. How does Felix Mnthali's narrative technique reflect this uncertainty?
5. Mariama Ba's *So Long a Letter* reveals how some African women finally began to stand up to challenge the male-centered Islamic and Senegalese culture. Discuss and substantiate your points with close reference to the text.
6. *Sizwe Banzi is Dead* is a story of misplaced identity resulting from strict apartheid rules and regulations. It shows the resolve to survive by the characters. Elucidate and comment on this statement.
7. How are the themes of independence, exile and nostalgia mirrored in two poems with which you are conversant in Anne Marie Heywood's *Crossing*?