

BOWEN UNIVERSITY, IWO, OSUN STATE

COLLEGE OF LIBERAL STUDIES

ENGLISH PROGRAMME

2019/2020 FIRST SEMESTER EXAMINATIONS

COURSE CODE: ENG 414

TIME ALLOWED: 3 Hours

COURSE TITLE: AFRICAN PROSE FICTION

DATE: 30-1-2020

**INSTRUCTIONS: ANSWER QUESTION ONE AND ANY OTHER TWO QUESTIONS, ONE FROM EACH SECTION. DO NOT USE THE SAME MATERIAL TWICE.**

- 1. ~~Either: (a)~~ Discuss the thematic and stylistic mapping of African literature, bearing in mind Wole Soyinka's argument in *Art, Dialogue and Outrage* (1988). (30 marks)  
~~Or: (b)~~ Critically comment on Senghor's theory of Négritude. (30 marks)

**SECTION A**

- 2. Either: (a) Discuss the gothic and spiritual elements in Thomas Mofolo's *Chaka* and Camara Laye's *The Radiance of the King*. Illustrate your answers with relevant examples. (20 marks)  
 Or: (b) Clearly discuss the major contemporary issues in Olayinka Egbokhare's *Dazzling Mirage*. (20 marks)
- 3. **Either: (a)** Write an essay on the pre-colonial and colonial elements in Amos Tutuola's *The Palm-wine Drinkard* and Chinua Achebe's *Things Fall Apart*. (20 marks)  
**Or: (b)** What ideas in your opinion preoccupies Dambudzo Marechera's *House of Hunger*? How does his ideological leaning positively or negatively affect his art? (20 marks)

**SECTION B**

- 4. Critically analyse post-independence disillusionment in West Africa as portrayed in Wole Soyinka's *The Interpreters* and Ayi Kwei Armah's *The Beautyful Ones are not yet Born* (20 marks)
- 5. Plot structure can be used as a means of passing across a message in literature. Pursue this argument using Bessie Head's *A Question of Power* and Wole Soyinka's *The Interpreters*. (20 marks)
- 6. Discuss the relevance of Peter Abraham's *Mine Boy* and Bessie Head's *A Question of Power* to Southern African history and geography. (20 marks)

  
 23/01/2020