

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. Discuss the thematic and stylistic mapping of African literature, bearing in mind Wole Soyinka's argument in *Art, Dialogue and Outrage* (1988). (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 Beautiful 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)