

OR

- (b) In Song of Lawino, her lack of knowledge of the English language is one of the reasons why Ocol is bitter towards Lawino and in love with "a modern woman". Discuss how the English language is used as a tool to show cultural contempt of Lawino's "primitive" ways.

8. (a) How does Mandela describe 'freedom' in the Long Walk to Freedom? Elucidate using incidents from the select sections in your syllabus.

OR

- (b) Do you agree that the Long Walk to Freedom is a "moral jigsaw puzzle"? Comment on this statement based on the sections in your syllabus.

9. (a) Chimamanda Ngozi Adichie's "The Danger of a single story" argues that no culture or nation can be reduced to a single narrative. Use any two writers from the prescribed syllabus to discuss how they counter the singular narratives about the African experience as produced by the West.

OR

- (b) In Black Skin, White Masks, Franz Fanon said, "...there is but one destiny for the black man. And it is white." Do you agree? Comment using any two texts from your syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : 7565 I

Unique Paper Code : 2033100026

Name of the Paper : African Literature
Discipline Specific
ElectiveName of the Course : Bachelor of Arts
(Honours Course)
English

Semester : VIII

Time : 3 Hours Maximum Marks : 90

Instructions for Candidates :

- Write your Roll No. on the top immediately on receipt of this question paper.
- This question paper contains 2 parts. Both parts are compulsory.
- Candidates must answer any **three** questions in **Part-A** and any **three** questions in **Part-B**.
- Questions in **Part-A** carry **10** marks each, and questions in **Part-B** carry **20** marks each.

Part-A 10×3=30

1. (a) Give three examples from Flora Nwapa's novel Efuru that depict the conflict between tradition and modernity.

OR

- (b) Write a short note on Efuru's husbands.

P.T.O.

2. (a) Identify, contextualize and critically comment on the following:

"I who yet await a mother

Felt this dread

I who flee from womb

To branded womb, cry it now

I'll be born dead.'

OR

- (b) Write a critical note on the Yoruba mythology in Wole Soyinka's A Dance of the Forests.

3. (a) Identify, contextualize and critically comment on the following:

So I have learned so many things, son.

I have learned to wear many faces

like dresses-homeface,

officeface, streetface, hostface,

cocktailface, with all their conforming smiles

like a fixed portrait smile.

OR

- (b) What role does the girl in the hotel room play in revealing the moral dilemmas of the protagonist of Nadine Gordimer's story Jump?

4. (a) Write a short note on the relationship of Nelson Mandela with his nephew, K. D. Matanzima, a Thembu chief, and chief minister of the Transkei, based on the prison letter sent to him.

OR

- (b) Justify the statement, "We frequently encountered prejudice in the court itself" from Long Walk to Freedom.

Part-B

20×3=60

5. (a) How does Efuru use the metaphors of childbirth and motherhood? Discuss using illustrations from the novel.

OR

- (b) Flora Nwapa shows "women succeeding outside of the traditional women's role of mother and wife, while also re-affirming Igbo culture." Discuss how women are depicted in Efuru in the context of the given statement.

6. (a) The play-within-a-play centred on the ancient court of Mata Kharibu demonstrates the cyclical patterns of historical injustice and betrayal. Do you agree? Give a reasoned answer.

OR

- (b) The Yoruba cultural paradigm with its cosmology, mythology and rituals constitutes the dominant thematic framework of Soyinka's A Dance of the Forests. Comment.

7. (a) In Jump, Nadine Gordimer delineates not just the protagonist's psychological turmoil arising out of his own past actions but also a broader post-apartheid anxiety of white South Africans who struggle to adjust to their new position in a nation undergoing political transformation. Discuss.