

**ENG2603**

May/June 2016

**COLONIAL AND POSTCOLONIAL  
AFRICAN LITERATURES**

Duration 2 Hours

100 Marks

EXAMINERS ·  
FIRST  
SECOND

DR R D'ABDON  
PROF S MAITHUFU

DR RA MUSVOTO  
PROF J MURRAY

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Closed book examination

This examination question paper remains the property of the University of South Africa and may not be removed from the examination venue

This examination question paper consists of 4 pages

The examination paper is composed of two sections **Section A** and **Section B**. Each section will contain **two questions**. You must answer **ONE question from SECTION A** and **ONE question from SECTION B**. You may **NOT** answer two questions from the same section. Please be clear on this matter. **ONE QUESTION FROM EACH SECTION. EACH QUESTION AMOUNTS TO 50 MARKS**

[TURN OVER]

**SECTION A**

You must answer <b>ONE</b> question from this section
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**Question 1: Lorraine Hansberry, *A Raisin in the Sun***

Read the excerpt below and answer the question that follows

**Walter:** Who the hell told you you had to be a doctor? If you so crazy 'bout messing 'round with sick people – then go be a nurse like other women – or just get married and be quiet

(Hansberry, L. 2014 *A Raisin in the Sun*, London & New York Bloomsbury p 22)

Write an essay in which you critically discuss how gender stereotypes impact on the dreams and aspirations of characters in the play Refer to at least four characters

[50 Marks]

**Question 2: Fred Khumalo, *Seven Steps to Heaven***

Write an essay in which you discuss the significance of Sis Joy's choice of song "Wake up Everybody" by Harold Melvin and the Blue Notes in relation to the multiple lives of Sizwe Dube

[50 Marks]

**TOTAL SECTION A: 50**

**[TURN OVER]**

**SECTION B**You must answer **ONE** question from this section**Question 3: Tsitsi Dangarembga, *Nervous Conditions***

“Although critics have lambasted Babamukuru in *Nervous Conditions* as a domineering patriarch, his vision is far more advanced as he is concerned with the welfare of the Sigauke family in a context where education provided one of the few avenues through which Africans could realise their dreams in a colonial context”

Write an essay in which you discuss to what extent you would agree with this assessment of Babamukuru’s role in *Nervous Conditions*

[50 Marks]

**Question 4: Michael Chapman, *The New Century of South African Poetry***

Read the statement below and answer the question that follows

The ironic humor and the lyrical conversational style employed by the poet/speaker display a close relationship with his immediate world, while commenting on issues of racial discrimination, poverty and suffering as a result of the apartheid system

In the light of this statement, analyze the poem “City Johannesburg” by Mongane Wally Serote and write an essay that demonstrates your own understanding of the poem. In your analysis, take note of the above-mentioned issues/themes (racial discrimination, poverty and suffering), and comment on language devices such as metaphor, symbolism and personification

***City Johannesburg*****Wally Mongane Serote**

This way I salute you  
 My hand pulses to my back trousers pocket  
 Or into my inner jacket pocket  
 For my pass, my life,  
 Jo’burg City  
 My hand like a starved snake rears my pockets  
 For my thin, ever lean wallet,  
 While my stomach groans a friendly smile to hunger,  
 Jo’burg City  
 My stomach also devours coppers and papers  
 Don’t you know?  
 Jo’burg City, I salute you,

**[TURN OVER]**

When I run out, or roar in a bus to you,  
 I leave behind me, my love,  
 My comic houses and people, my dongas and my ever  
     whirling dust,  
 My death  
 That's so related to me as a wink to the eye  
 Jo'burg City  
 I travel on your black and white and roboted roads  
 Through your thick iron breath that you inhale  
 At six in the morning and exhale from five noon  
 Jo'burg City  
 That is the time when I come to you,  
 When your neon flowers flaunt from your electrical wind,  
 That is the time when I leave you,  
 When your neon flowers flaunt their way through the  
     falling darkness  
 On your cement trees  
 And as I go back, to my love,  
 My dongas, my dust, my people, my death,  
 Where death lurks in the dark like a blade in the flesh,  
 I can feel your roots, anchoring your might, my feebleness  
 In my flesh, in my mind, in my blood,  
 And everything about you says it,  
 That, that is all you need from me  
 Jo'burg City, Johannesburg,  
 Listen when I tell you,  
 There is no fun, nothing, in it,  
 When you leave the women and men with such frozen  
     expressions,  
 Expressions that have tears like furrows of soil erosion,  
 Jo'burg City, you are dry like death,  
 Jo'burg City, Johannesburg , Jo'burg City

(Serote, W "City Johannesburg" in *The New Century of South African Poetry* Chapman, M (ed )  
 2002 Johannesburg and Cape Town AD Jonker pp 199 – 200)

[50 Marks]  
**TOTAL SECTION B: 50**  
**FINAL TOTAL MARK: 100**