



**NAMIBIA UNIVERSITY  
OF SCIENCE AND TECHNOLOGY**

**FACULTY OF COMMERCE, HUMAN SCIENCES AND EDUCATION**

**DEPARTMENT OF COMMUNICATION AND LANGUAGES**

<b>QUALIFICATION:</b> BACHELOR OF ENGLISH AND LINGUISTICS	
<b>QUALIFICATION CODE:</b> 07BENL	<b>LEVEL:</b> 7
<b>COURSE CODE:</b> AFL 721S	<b>COURSE NAME:</b> AFRICAN LITERATURE
<b>SESSION:</b> JANUARY 2025	<b>PAPER:</b> THEORY
<b>DURATION:</b> 3 HOURS	<b>MARKS:</b> 100

<b>SECOND OPPORTUNITY EXAMINATION QUESTION PAPER</b>	
<b>EXAMINER:</b>	Ms. Strauss-Nghihlua
<b>MODERATOR:</b>	Prof F. Opali

<b>INSTRUCTIONS</b>
<ol style="list-style-type: none"><li>1. Answer all questions.</li><li>2. Write clearly and neatly.</li><li>3. Number the answers clearly.</li></ol>

**THIS QUESTION PAPER CONSISTS OF 3 PAGES** (Including this front page)

**QUESTION 1:****[30 Marks]**

Analyse the key themes commonly found in African literature, using Athol Fugard's *Master Harold... and the Boys* (1982) as a case study to demonstrate how these themes are represented in the text.

**QUESTION 2:****[40 MARKS]****"Telephone Conversation"**

The price seemed reasonable, location  
Indifferent. The landlady swore she lived  
Off premises. Nothing remained  
But self-confession. "Madam," I warned,  
"I hate a wasted journey--I am African."  
Silence. Silenced transmission of  
Pressurized good-breeding. Voice, when it came,  
Lipstick coated, long gold-rolled  
Cigarette-holder pipped. Caught I was foully.  
"HOW DARK?" . . . I had not misheard . . . "ARE YOU LIGHT  
OR VERY DARK?" Button B, Button A.\* Stench  
Of rancid breath of public hide-and-speak.  
Red booth. Red pillar box. Red double-tiered  
Omnibus squelching tar. It was real! Shamed  
By ill-mannered silence, surrender  
Pushed dumbfounded to beg simplification.  
Considerate she was, varying the emphasis--  
"ARE YOU DARK? OR VERY LIGHT?" Revelation came.  
"You mean--like plain or milk chocolate?"  
Her assent was clinical, crushing in its light  
Impersonality. Rapidly, wave-length adjusted,  
I chose. "West African sepia"--and as afterthought,

"Down in my passport." Silence for spectroscopic  
 Flight of fancy, till truthfulness clang'd her accent  
 Hard on the mouthpiece. "WHAT'S THAT?" conceding  
 "DON'T KNOW WHAT THAT IS." "Like brunette."  
 "THAT'S DARK, ISN'T IT?" "Not altogether.  
 Facially, I am brunette, but, madam, you should see  
 The rest of me. Palm of my hand, soles of my feet  
 Are a peroxide blond. Friction, caused--  
 Foolishly, madam--by sitting down, has turned  
 My bottom raven black--One moment, madam!"--sensing  
 Her receiver rearing on the thunderclap  
 About my ears--"Madam," I pleaded, "wouldn't you rather  
 See for yourself?"

Wole Soyinka

Analyse the use of irony in Wole Soyinka's poem "*Telephone Conversation*", (1963) and how Soyinka employs dialogue and tone to reveal the complexities of racial identity and social interaction. Support your analysis with specific references to the text.

### QUESTION 3:

[30 Marks]

Discuss how Tsitsi Dangarembga portrays the effects of colonialism on personal and national identity in *The Book of Not* (2006). Analyse the protagonist's journey in relation to the broader political and social changes in Rhodesia/Zimbabwe, focusing on themes of alienation, race, and power.

**TOTAL MARKS: 100**

**END OF THE EXAMINATION QUESTIONS**