



**COLLEGE OF SOCIAL SCIENCES, THEOLOGY, HUMANITIES &  
EDUCATION**

**NHEN 221/NHEC 205: INTRODUCTION TO GENRE- POETRY,  
DRAMA & THE NOVEL**

**END OF FIRST SEMESTER FINAL EXAMINATIONS**

**NOVEMBER, 2019**

**LECTURER: J. MUZAMHINDO**

**DURATION: 3 HOURS**

**INSTRUCTIONS**

Answer **THREE (3)** questions in all.

All questions carry equal marks.

DO NOT repeat material.

Write legibly.



### Question 1

"...yes there's disappointment, pain and sorrow. But I say to myself when was it in the past 500 years that Africa has not been in great pain and sorrow and disappointment..."(Chinua Achebe). Basing your answer on the above quotation, discuss the major issues dealt with the African novel. Use specific examples from any texts of your choice.

### Question 2

"People say that if you find water rising up to your ankle that is the time to do something about it, not when it is around your neck"(Chinua Achebe).Using this as a basis, discuss some of the literary strategies used by authors from modern African literature to address the challenges that face independent Africa.

### Question 3

Discuss the specific ways in which the African artist, according to Chinua Achebe functions as a historian, teacher and moral voice of his community.

### Question 4

Show how the use of language, imagery, symbolism in any text studied in this course expresses the author's image of independent Africa in general. Illustrate with relevant examples.

### Question 5

Discuss the role played by chief Nanga and Odili in *A man of the People*.

### Question 6

How successfully does Ayi Kwei Armah portray corruption as a factor that contributed to the coup in Ghana?

### Question 7

Discuss the function of the following in the structure of a short story:

- (a) The exposition
- (b) The conflict or central action
- (c) The climax
- (d) The denouement.

Illustrate clearly with appropriate examples from at least three stories from Lopes' *Tribaliks*.



### Question 8

Choose **ONE** story from *Tribaliks* and discuss the following questions:

- (a) what you liked about the story.
- (b) what was surprising or unexpected about the story?
- (c) what assumptions have you made
  - (i) about the author's tone?
  - (ii) about the author's purpose?
  - (iii) about the audience?

### Question 9

Discuss the major issues dealt with in *The Trial of Dedan Kimathi* by Ngugi wa Thiongo and Micere Mugo.

### Question 10

Examine the literary techniques employed by Ngugi and Mugo in the play *The Trial of Dedan Kimathi*. Your discussion should also include the effectiveness of these literary techniques in the play.

### Question 11

Write a critical evaluation of **ONE** of the following poems. To what extent does it reflect important issues in African Literature? Your response could include discussion of the subject matter, literary devices employed and the poets' attitude towards the subject matter.

**(a) We have even lost our tongues!**

Look  
O heartless ones,  
look at our dying people  
today

The freed wife  
the old woman  
our mothers,  
no longer find  
grains, seeds, tuber  
to cook  
to sell.

Uniforms still fill the streets



faces harsh  
eyes restless  
they are armed soldiers  
on the beat  
hungry for anything

Look  
O heartless rulers  
look at our wretched people  
today.

We went to the polls,  
we won no respect  
we were losing, losing,  
losing everything  
but our mouths.  
we could curse them  
we could curse the day  
they found oil in her

As we grew  
more desperate  
with hunger and thirst  
embroideries,  
fancies  
on their shiny brocades,  
shimmery silk gowns  
grew more elaborate  
and bold,  
so too  
tales of more oil  
they sold.

Like mighty dreaded masquerades  
they claimed the street,  
indeed every decent space  
to themselves,  
while our people  
became glum  
tight - lipped  
distant spectators  
waiting, waiting, waiting.

The soldiers have come,  
still we have nothing,  
nothing, nothing.



*by Ifi Amadiume.*

(b) **For my torturer, Lieutenant D**

For my Torturer, Lieutenant D...  
You slapped me-----  
no one had ever slapped me-----  
electric shock  
and then your fist  
and your filthy language  
I bled too much to be able to blush  
All night long  
a locomotive in my belly  
rainbows before my eyes  
It was as if I were eating my mouth  
drowning my eyes  
I had hands all over me  
and felt like smiling

Then one morning a different soldier came  
You were as alike as two drops of blood.  
Your wife, Lieutenant-----  
Did she stir the sugar in your coffee?  
Did your mother dare tell you you looked well?  
Did you run your fingers through your kids' hair?

By Leila Djabali (Algeria)

c)

**Still I Rise**

You may write me down in history  
With your bitter, twisted lies,  
You may trod me in the very dirt  
But still, like dust, I'll rise.

Does my sassiness upset you?  
Why are you beset with gloom?  
'Cause I walk like I've got oil wells  
Pumping in my living room.

Just like moons and like suns,  
With the certainty of tides,  
Just like hopes springing high,  
Still I'll rise.



Did you want to see me broken?  
Bowed head and lowered eyes?  
Shoulders falling down like teardrops.  
Weakened by my soulful cries.

Does my haughtiness offend you?  
Don't you take it awful hard  
'Cause I laugh like I've got gold mines  
Diggin' in my own back yard.

You may shoot me with your words,  
You may cut me with your eyes,  
You may kill me with your hatefulness,  
But still, like air, I'll rise.

Does my sexiness upset you?  
Does it come as a surprise  
That I dance like I've got diamonds  
At the meeting of my thighs?

Out of the huts of history's shame  
I rise  
Up from a past that's rooted in pain  
I rise  
I'm a black ocean, leaping and wide,  
Welling and swelling I bear in the tide.  
Leaving behind nights of terror and fear  
I rise  
Into a daybreak that's wondrously clear  
I rise  
Bringing the gifts that my ancestors gave,  
I am the dream and the hope of the slave.  
I rise  
I rise  
I rise.

*by Maya Angelou*

**End of Paper**