

The
Management
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UNDERGRADUATE UNIVERSITY EXAMINATIONS

SCHOOL OF EDUCATION (SOE)

DEGREE OF BACHELOR OF EDUCATION ARTS

LIT 404 : SOUTH AFRICAN LITERATURE

DATE: 6TH AUGUST 2026

DURATION: 2 HOURS

MAXIMUM MARKS: 70

INSTRUCTIONS:

1. Write your registration number on the answer booklet.
2. **DO NOT** write on this question paper.
3. This paper contains **SIX (6)** questions.
4. Question **ONE** is compulsory.
5. Answer any other **THREE** questions.
6. Question **ONE** carries **25 MARKS** and the rest carry **15 MARKS** each.
7. **Write all your answers in the Examination answer booklet provided.**

QUESTION ONE

Read the Case Study below carefully and answer the questions that follow:

They arrested him late one night and took him out to a Volkswagen, one of several cars which had been used in the raid. The night was still warm then in the late summer, but far out in the sky a thin mist frosted the stars like a veil flung over the spangles of a bride. Two detectives went in the car with him, one driving and the other beside him in the back, while the rest of the posse searched the house.

“We will have to book him in at the local station first,” the one beside him said. While the second detective sat beside the prisoner the driver spoke into a radio transmitter and reported the arrest to the chief of the security force for that region.

They drove through the suburban slum, past ramshackle houses, into a built-up area. The detectives did not speak to him at all on the way to the Police Station. Some hours later, early in the morning, they came to collect him again, to take him to the Security headquarters in the city. The same detective drove the Volkswagen; he was tall and young and drove skilfully. The one in the sporting clothes was beside the prisoner again and he flexed his hands from time to time, looking at them. They drove through the waking suburbs, the haze of the ending summer’s night lifting from the roofs and the gardens, the queues of early workers waiting at the bus-stops. The suburbs passed quickly and the city skimmed into sight: a serrated horizon of office blocks with rows of parking-meters like regiments of armless robots in front of them. The prisoner sat quite still and his face was set with an expression of concentration.

The detective beside him noticed this and said, “Thinking of the story you are going to tell us?” He uttered a short bark which was meant to be a laugh. ‘You are going to tell us some kind of a story,’ he grinned. ‘But we are not going to believe

it. Do you think we are fools, you baboon?' In front, the young one laughed heartily. 'He won't be in any mood for fairy-tales when we are through with him.'

The morning sunlight crept into the city, painting concrete and marble and metal with its first orange warmth. A trolleybus hissed by them, heavy-laden.

'He will ask for a lawyer,' the young one laughed, watching the road ahead. 'Suddenly these things have acquired lawyers.'

Who ever heard of it?'The one in the sports clothes jabbed the prisoner with an elbow. 'Too bad, meneer,' he said mockingly. 'No more lawyers. Those times are past. We don't give a bogger for them. We even keep the magistrates away now.' 'We'll make you shit,' the driver said viciously. he prisoner was taken along empty corridors lined with brown doors, and down some chipped stone steps. The detective in the sports clothes rapped on another door and a peephole opened, a square lid behind small bars, and then the door was unlocked. They took him down another passageway and a uniformed man with a gun and a bunch of keys opened a small room with grey walls. 'You got some time to think,' one of the detectives said. The prisoner did not look to see which one it was. 'Think it over, kerel, if you have brains in that skull.'

He felt a blow in his back and went head-first onto the floor. The two detectives went out and the heavy door was locked. The prisoner rolled over and sat up, his handcuffed wrists before him, and sat with his back against a grey wall. His cheekbone burned where the stone floor had grazed it. He had been anticipating a test of endurance for a long time, but now he realized that he did not really know what was going to happen to him. Behind the ugly mask of the regime was an even uglier face which he had not yet looked on. You went through the police charges in the squares, the flailing clubs, the arrogant rejection of all pleas and petitions, blood dried on the street like spilled paint where a shot body had lain, but here, behind the polished windows, the gratings and the Government paintwork, was another dimension of terror.

Required:

- a) Analyze how the extract portrays the abuse of power by law enforcement officials.

(4 marks)

- b) During apartheid, South Africa was a land of pain and trauma. Defend this statement based on the excerpt.

(6 marks)

- c) Analyze three stylistic devices that have been used to pass the message.

(9

marks)

- d) Examine three thematic concerns as captured in this excerpt.

(6 marks)

QUESTION TWO

- a) Revolutionary aesthetics has given rise to a rich literary masterpiece only peculiar with South African literature. Justify this statement. **(9 marks)**

- b) Using any text studied in this course, appraise how literature from South Africa has managed to mirror the post independent African political realities.

(6

marks)

QUESTION THREE

The post-apartheid South Africa is one where the rainbow has completely stopped the rain of happiness and hope.

- a) Using any relevant text examine how the author has presented this state.

(9

marks)

- b)** For every literary artist to meet his intended audience, he has to employ various literary vehicles. Analyse the use of three of such vehicles using any text that is relevant to this course.
(6 marks)

QUESTION FOUR

- a)** Analyse three thematic concerns as presented by the apartheid authors of South African prose.
(9 marks)
- b)** Discuss the role of poets in the resistance to apartheid through their poetry.

**(6
marks)**

QUESTION FIVE

- a)** Using any text relevant to this course, examine how South African literature is a reflection of contemporary social realities.
(9 marks)
- b)** Using two examples assess how South African literature challenges racial stereotypes.
(6 marks)

QUESTION SIX

- a)** Analyse the role of South African literature on the global literary landscape.
**(9
marks)**
- b)** Using any relevant text examine the challenges faced by female characters in South African literary works.
(6 Marks)