

UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES & LITERATURE
FINAL EXAMINATION PAPER, MAY 2005

- TITLE OF PAPER** : **MODERN LITERATURE I**
- COURSE CODE** : **AL 202/IDE-AL202**
- TIME ALLOWED** : **THREE (3) HOURS**
- INSTRUCTIONS** :
1. **ANSWER THREE (3) QUESTIONS IN ALL, INCLUDING AT LEAST ONE (1) QUESTION FROM EACH SECTION.**
 2. **DO NOT REPEAT MATERIAL IN YOUR ANSWERS.**
 3. **EACH QUESTION SHOULD BE COMMENCED ON A SEPARATE SHEET.**
 4. **IN THE ASSESSMENT OF THIS PAPER, THE QUALITY OF EXPRESSION AND THE PRESENTATION OF THE ANSWER WILL BE TAKEN INTO ACCOUNT.**

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY THE INVIGILATOR.

SECTION A

PROSE FICTION

QUESTION 1

HEAD, B. THE COLLECTOR OF TREASURES

“I have come to see that faults are all mine. Each time it was I who believed that the father of my child would marry me. I have paid heavily for this error of judgement.”

Comment on this pronouncement as you discuss the plight of women in the village of Makaleng. [20 marks]

QUESTION 2

ACHEBE, C.: - ARROW OF GOD

Discuss the struggle between traditional power structures symbolized by Ezeulu and those of the colonial authorities. [20 marks]

QUESTION 3

NGUGI, wa T. A GRAIN OF WHEAT

Discuss the use of flashback and reminiscence on the major concerns of the novel. [20 marks]

SECTION B**POETRY****QUESTION 5**

Discuss the extent to which negritude was a movement inward rather than backwards, a movement to discover what is valuable and creative in being an African. [20 marks]

QUESTION 6

Explore the conflicts caused by the difference between Europeans and African cultures in the persona in Okara's "Once upon a time". (The poem is provided below) [20 marks]

QUESTION 7

Discuss how David Diop conveys the sense of cultural pride, colonial oppression and the promise of liberation in the poems you have studied. [20 marks]

ONCE UPON A TIME

Once upon a time, son,
they used to laugh with their hearts
and laugh with their eyes;
but now they only laugh with their teeth,
while their ice-block-cold eyes
search behind my shadow

There was a time indeed
they used to shake hands with their hearts;
but that's gone, son,
Now they shake hands without hearts
while their left hands search
my empty pockets.

'Feel at home,' 'Come again,'
they say, and when I come
again and feel
at home, once, twice,
there will be no thrice -
for then I find doors shut on me.

So I have learned many things, son.
I have learned to wear many faces
like dresses - homeface,
 office face, streetface, hostface, cocktailface,
with all their comforting smiles
like a fixed portrait smile.

And I have learned too
to laugh with only my teed
and shake hands without my heart.
I have also learned to say 'Goodbye'
when I mean 'Goodriddance';
to say 'Glad to meet you';
without being glad; and to say 'It's been
nice talking to you' after being bored.

But believe me, son
I want to be what I used to be
when I was like you. I want
to unlearn all these muting things.
Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs!

So show me, son
how to laugh; show me how
I used to laugh and smile
once upon a time when I was like you.

SECTION C: DRAMA

QUESTION 8

Describe the growth of popular theatre in these two countries:

- (a) Ghana
- (b) Nigeria

QUESTION 9

Efua Sutherland's *Edufa* can be described as ritual drama. Discuss.

[20 marks]

QUESTION 10

The Black Hermit identifies the problems encountered by new nations in Africa. What are these problems and how are they outlined in the character of Remi and the political setup described in the play?

[20 marks]

QUESTION 11

Sizwe Banzi is Dead portrays the reality of the apartheid system in the lives of black people in apartheid South Africa. Describe these 'realities' as reflected in the lives of Styles, Sizwe Banzi and Robert Zwelinzima.

[20 marks]