

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

**TITLE OF PAPER :** TRADITIONAL/ORAL LITERATURE I AND MODERN LITERATURE IN SISWATI I

**CODE OF PAPER :** AL203/IDE-AL203 (M)

**TIME ALLOWED :** TWO (2) HOURS

- INSTRUCTIONS :**
1. ANSWER TWO (2) QUESTIONS IN ALL, CHOOSING ONE FROM EACH SECTION.
  2. EACH QUESTION SHOULD BE COMMENCED ON A SEPARATE PAGE.
  3. 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****TRADITIONAL/ORAL LITERATURE: (POETRY)****QUESTION 1**

Analyse the lullaby “Kopoy” below in terms of its content and theme, clearly stating the ways in which the content is made to appear as a “prescription” for the socialisation of women in traditional Swazi society. [25 marks]

5      Kopoy, Kopoy, YeKopoy  
         Unyok' uyephi, yeKopoy  
         Uyekujuma, yeKopoy  
         Emajaheni, yeKopoy  
         Wabuya nesis, yeKopoy  
         Watal' umntfwana, yeKopoy  
         Wambek' etjeni yeKopoy  
         Wadliwa timphetfu, ye Kopoy

5      Kopoy, Kopoy, hey Kopoy  
         Where did your mother go, hey Kopoy  
         She went on amorous visits, hey Kopoy  
         Visits at young men's quarters, hey Kopoy  
         Came back with bulging stomach, hey Kopoy  
         And gave birth to a baby, hey Kopoy  
         And placed it on a rock, hey Kopoy  
         And it was eaten by maggots, hey Kopoy

[25 marks]

**QUESTION 2**

Articulate the religious nature of the relationship between the persona and the addressee in the “Praises of a Sorcerer's Baboon” quoted below, also spelling out the context of performance of the piece.

Sesiyowuzwa ngawe  
 Lapho siya khona  
 Ngisho emaweni  
 Gududu! Gududu! Gududu!

So we shall await your word  
 Saying where we are going

Even in deep ravines  
 Gallop! Gallop! Gallop!

[25 marks]

**QUESTION 3**

Using the following “Courtship Chant” as your reference, discuss parallelism as a structural technique that is featured abundantly in Southern African praise-poetry.

Young Man In Love Praising Himself

Gege lagege  
Ntaba zonke ziyangigegela

[25 marks]

**QUESTION 4**

Discuss heroic imagery as evidenced in the “Nsibandze” sinanatelo quoted below.

NSIBANDZE CLAN PRAISES

Nsibandze  
Goje  
Mdlanyoka  
Phangela khulu  
5 Mzenge loncama  
Netitfo takhe

Long feather  
Swallower in whole  
Snake eater  
Great go-getter  
5 Thin slender one  
Legs also so thin

[25 marks]

**SECTION B**

**MODERN LITERATURE IN SISWATI I**

**QUESTION 5: THE NOVEL**

E.A.B. Mkhonta, Ubolibamba Lingashoni

“The setting of this novel seems to be in disharmony with the theme.” Comment on this view showing full appreciation of the characterisation of Tobhini the main character.

[25 marks]

**QUESTION 6:      THE SHORT STORY**

E.T. Mthembu and D.B.Z. Ntuli (eds), **Ingamu**

Discuss the structure of the story “Umntjingo” by Matiwane Manana, commenting on its appropriateness to the theme.

[25 marks]

**QUESTION 7:      DRAMA**

Salayedvwa M. Magagula, **Tentile**

“In this drama, the community and its traditional value system seem to be the protagonist.” Support or refute this statement with reference to Magagula’s play, Tentile.

[25 marks]

**QUESTION 8:      POETRY**

N.D. Ntiwane, G.N. Mamba and P.N. Dlamini, **Takitsi**

“N.D. Ntiwane’s poetry seems to be influenced by his intense love of Swazi traditions, his being a regimented man in particular”. Discuss this statement with close reference to one of his poems in Takitsi entitled “**Imphilo Lensha**” - “**A New Lifestyle**”.

[25 marks]