

UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES & LITERATURE
FINAL EXAMINATION PAPER, MAY 2006

- TITLE OF PAPER** : **MODERN LITERATURE I**
- COURSE CODE** : **AL 202**
- 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

NGUGI, wa T.: A GRAIN OF WHEAT

Discuss the use of flashbacks and show how they are bound up with the main concerns of the novel. [20 marks]

QUESTION 2

ACHEBE, C.: ARROW OF GOD

Discuss the dilemma of Ezeulu and discuss how it results from changes in Umuaro. [20 marks]

QUESTION 3

LA GUMA, A. A WALK IN THE NIGHT

“In terms of style the story is mere reportage”. Do you agree? Give your reasons from a close discussion of the story. [20 marks]

QUESTION 4

HEAD, B.: THE COLLECTOR OF TREASURES

Discuss the different manifestations of power and control as depicted in at least two stories in Bessie Head's collection. [20 marks]

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

Show the differences between artistic, antropological and political negritude with reference to the poems of Aime, Cesaire, Senghor and David Diop. [20 marks]

QUESTION 6

Evaluate Sartre's view that negritude is antiracist racism. [20 marks]

QUESTION 7

Explicate the poem "Black Mother" given below, making sure that you comment on its subject matter and poet is method. [20 marks]

QUESTION 8

In most cases the heroic deeds and achievements in the epic of Kilenzi are magnified to honour and identify the protagonist. Discuss. [20 marks]

BLACK MOTHER

Your presence, mother, is the living drama of a race
drama of flesh and blood
which life has written with the pen of centuries

Through your voice

Voice from the cane plantations,
the paddy fields, the coffee farms,

The silk works, the
cotton fields

Voices from plantations in Virginia
from farms in the Calinas

Alabama

Cuba

Brazil

Voices from Brazilian sugar plants,
from the tonga drums, from the
pampas, from factories,

Voices from Harlem District South
voices from slum locations,

Voices wailing blues going up the
Mississippi, echoing from rail road wagons.

Voices weeping with Carrother's voice
 "Lord God what will have we done"
Voices of all voices in the proud voice
 of Langston
in the beautiful voice of Guillen

Through your back

Gleaming backs beneath the world's strongest suns
Gleaming backs making fertile with their blood
 working soft with their sweat
 the world's richest soils
Gleaming (ai, the colour of those backs ...)
Gleaming backs twisted on the torso
 hanging from the gallows, struck down by Lynch
Gleaming back (ah, how they gleam, those backs)
Revived with Zumbi, raised up with Toussaint
Gleaming backs
they gleam, they gleam, drummers of jazz
they break, they break the fetters of the soul
escape soul on the wings of music
... of sunlight, of the sun, immortal, fecund
and beautiful

Through your lap, mother

Rocking those other people
spoilt by the voice of tenderness
and fed on you sustaining milk,

 The good of poetry
 of music, of rhythm and gracefulness,
sacred poets and wise men...
These people have no sons
for these which are born like wild beasts,
self generated, different things
are rather the sons of disgrace:
the hoe is the plaything
slave labour - their reaction ...

Through your eyes, mother,

I see oceans of grief
lit by the setting sun landscapes,
violet landscapes
dramas of Cain and Japheth

But I see as well (oh if I see)
I see as well as how the right robbed from your
 eyes now glows
demoniacal temptress - like Certainty
glittering steadily - like Hope
in us, your other sons
making, forming, announcing
the day of humanity
THE DAY OF HUMANITY

SECTION C: DRAMA

QUESTION 9

Ama Ata Aidoo: Anowa

Aidoo uses the traditional structure of the “dilemma tale” within which she introduces binarized characters. Discuss this statement with illustrations from the play.

[20 marks]

Wole Soyinka: The Lion and the Jewel

Compare and contrast the characters of Lakunle and Baroka.

[20 marks]

Athol Fugard: Sizwe Bansi is Dead

How did Fugard express the economic oppression and degrading working conditions of black South Africans during the apartheid regime?

[20 marks]