

Course Code: AL303/IDE-AL303(M) 2007

**UNIVERSITY OF SWAZILAND**  
**FACULTY OF HUMANITIES**  
**DEPARTMENT OF AFRICAN LANGUAGES**  
**AND LITERATURE**  
**FINAL EXAMINATION PAPER, MAY 2007**

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

**CODE OF PAPER :** AL303/IDE-AL303 (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 II**  
***(PROSE NARRATIVES)***

**QUESTION 1**

In what sense could certain oral narratives be considered as speaking for children's rights? In your answer, try to articulate how the narrative's structure attests to such a message, illustrating with two oral narratives of your choice.

[25 marks]

**QUESTION 2**

Basing your observations on the ancient Zulu narrative of massive length entitled, Umxakaza Wakoginqwayo, discuss "sophisticated patterning" in Southern African oral narratives using the structural technique of the "expandable image" such that Umxakaza Wakoginqwayo is rendered "collapsible" into three broad divisions.

[25 marks]

**QUESTION 3**

"There is, then, no supernatural world to be found in the ntsomi - Xhosa oral narrative tradition, no fabulous world, incredible deeds, fantastic adventures. There is only man, working out his relations with himself and his fellows, struggling with the elements in his character that would negate the good in him and his society." (Harold Scheub, in The Xhosa Ntsomi, 1975).

Relate this statement to one oral narrative of your choice, articulating the artistic representations of the concept of "evil" in that narrative.

[25 marks]

**SECTION B**

**MODERN LITERATURE IN SISWATI II**

**QUESTION 4: THE NOVEL**

Thoko E. Mgabhi, Itawuphuma Ehlatsini

Discuss the handling of Tholakele as a tragic character in the novel Itawuphuma Ehlatsini.

[25 marks]

**QUESTION 5: THE SHORT STORY**Thembikile Msibi (ed.), **Incwadzi Lengenakheli**

Give your personal response to the message in the story “Lilungelo Lesitukulu,” also articulating the merits and demerits of the story by Editor Msibi herself.

[25 marks]

**QUESTION 6: POETRY**Charles Musa Mdluli, **Batjele Bagiye****Batjele Bagiye**

- Klobho likhwane lisikwa limila,  
 Bomile bushiswa lihlungu lihluma,  
 KaNgwane njengebuhlalu emabutfo aphotfwa,  
 Kunotfotela kucolwa buKhosi njengesicholo,  
 5 SemaSwati sive sihlangana sibumbana.  
 Inyatsi, Indlavela, Sibhejane, Umgadlela,  
 Ikhona Ingulube, Halaza, Sibunu, Ulocegu,  
 Lilandzele Lisaka, Lomkhehle, Emasotja,  
 Sikhonyane, Lindimphi, lami nguGcina, Inkhanyeti.  
 10 Balondoloji, Mswati weSitsatfu wabasho,  
 Abetsa nguBayesikhulu Lwembesane.  
 Sakitsi, setfu, nembala sibaya sikhulu,  
 Ndzawonye neNkhosi sigiya sibusa.  
 Wo! wena batjele bagiye ngebuhle,  
 15 Mabutfo butsanani njalo nibambane,  
 Live lisimama nicanjwa ningabhidliki.

Give a well articulated appreciation of the quoted poem, “Batjele Bagiye”, pointing out how its form and content seem to have been designed to suit the theme of kugiya.

[25 marks]

**QUESTION 7: DRAMA**Sijabulile R. Nsibandze, **Tigigaba Talomhlaba**

“Poor character development weakens Nsibande’s play tremendously”. Comment.

[25 marks]