

Course Code: AL403/IDE-AL403(M) 2008

UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES
AND LITERATURE
FINAL EXAMINATION PAPER, MAY 2008

- TITLE OF PAPER :** TRADITIONAL/ORAL LITERATURE III AND MODERN LITERATURE IN SISWATI III
- CODE OF PAPER :** AL403/IDE-AL403 (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 III: PRAISE-POETRY
(PRAISES OF SWAZI KINGS: THE SUNJATA EPIC)

QUESTION 1

Identify and explain three (3) types of “eulogues” used in the following passages taken from the praises of King Sobhuza II (1899-1982). Your explanation should point out instances of “allusion” where applicable, as well as articulate the poet’s **attitude** towards the subject of the praise in each case.

- (a) Lijikijela lakitsi lelimkhon’ umazima
Lijikijele laye lashaya phesheya kwesibubulundu
Kwaye kwamazam’ uKhing’ phesheya. [5 marks]
- (b) Inkonyane kaMahlokohla
Yayihamba nohlwayi emlenzeni [5 marks]
- (c) Ngiyitsatsaphi inkhab’ lengangawe
Mgwaz’ egijima
Ngiyekhweze phezu kwamahlahl’ amade
Khona bazoyibon’ amabal’ ukukhanya
Ingani inyama yetimbambo imnandz’ ekoseni [10 marks]
- (d) Usobhuza ngimfanisa netje lisemanzini
Lona lingezwa’ qhwa lingezwa langa [5 marks]

QUESTION 2

Below are extracts from praises of Sunjata the hero of the epic. Analyse these praises articulating the qualities of the hero that are captured in poetic form.

- (a) The lion has arisen
The lion of Manding has arisen
The mighty one has arisen
The lion has his fill of followers
- (b) Master of the lion
Master of the maga
Master of the rhinoceros
The big-footed hunter
- (c) Ah, cats on the shoulder Simbong
Bee, little bee, Makhara Makhang Konnate
Firewood Makhara Makhang Konnate

Haimaru and Yaamaru

- (d) Sukulung Kutuma's child
Sukulung Yaamaru
Haimaru and Yaamaru
Simbong and Jata are at Naarena

[25 marks]

QUESTION 3

Quoted below is a text of the **Lindimpi Regimental Praises-Sibitelo saLindimpi**. Give an informed discussion clearly articulating the identity of the **persona** of the poem and his relationship to the Swazi institution of Kingship.

Iyawub' iyadla
Ivuthile nakhona kungenamlilo
Bomakhonza ngenjobo
Kuvakel' emaheleni
Tingqulungqulu letinhle
Ngekunats' emant' eMdzimba
Lilanga ' be lingakaphumi
Bomgamfimfi
Bonsiba zegwalagwala
Tatingahlonywa ngemankengane
Tatihlonywa ngitsi
Tsine Bo Gqum' falakahla
Bonduku zephukile
Mshosha phansi nangezandla nangezinyawo
Mfininidi mpompi zalabamhlophe belungu
Nayitsats' inselo yelihhashi
Nayifaka ngalunye lunyawo
Natsi naningesheya yas' iyanihlambisa
Navuma ngenkwela lisibekele
Laqhamuka lilanga

Leader: Ase nidvumel' umganga
Nishiye lulwimi, Lindimpi

RESPONSE: Hha-a-yi inzondo!

LEADER: Iluhlat' inyoni maja!

RESPONSE: Klobho!

LEADER: Ezintabeni boQili

RESPONSE: Zintaba

[25 marks]

SECTION B

MODERN LITERATURE IN SISWATI III

QUESTION 4: THE NOVEL

Thoko E. Mgabhi, **Nalu Lubhambo Lwani**

Discuss the portrayal of women in this novel. Clearly articulating your assessment of the manner in which these characters have been handled.

[25 marks]

QUESTION 5: DRAMA

Lucy Zodwa Dlamini, **Kuba Njalo Nje**

“Great astuteness is shown in the resolution of the conflict of this play, as the well known polarities of Christianity and traditional African religions are reconciled.”

Give a discussion showing how the conflict is structured in Dlamini’s play.

[25 marks]