

**UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
MAIN EXAMINATION 2008/09**

COURSE NAME: MODERN LITERATURE III

COURSE CODE: AL 402 / IDE AL 402

TIME ALLOWED: TWO (2) HOURS

INSTRUCTIONS:

- 1. ANSWER ANY THREE (3) QUESTIONS, ONE FROM EACH SECTION. EACH QUESTION CARRIES 20 MARKS.**
- 2. EACH QUESTION SHOULD BE COMMENCED ON A SEPARATE SHEET.**
- 3. DO NOT REPEAT MATERIAL OR WRITE ABOUT THE SAME TEXT AT LENGTH MORE THAN ONCE.**
- 4. CANDIDATES ARE NOT ALLOWED TO BRING ANY READING MATERIAL INTO THE EXAMINATION HALL.**
- 5. IN THE ASSESSMENT OF THIS PAPER, CORRECT USAGE OF ENGLISH, THE QUALITY OF EXPRESSION AND THE PRESENTATION OF ANSWERS WILL BE TAKEN INTO ACCOUNT.**

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

SECTION – A
PROSE

QUESTION 1

Buchi Emecheta: The Slave Girl

“Transferred from Brother to female slave-owner, from slave-owner to husband, Ojebeta cannot escape her position as a female object that is figuratively and literally exchanged within a patriarchal economy.” Discuss this statement with proper illustrations from the text.

QUESTION 2

Ama Ata Aidoo: Changes: A Love Story

Can a woman succeed in balancing a happy marriage with a challenging career without compromising her freedom and independence? Discuss this question in relation to the characters of Esi and Opokuya in the novel.

QUESTION 3

Nawal el Saadawi: Woman at Point Zero

“I am not a prostitute. But right from my early days my father, my uncle, my husband, all of them, taught me to grow up as a prostitute.” Discuss the roles played by these male characters in Firdaus’ life.

SECTION – B
POETRY

QUESTION 4

How does Kofi Awoonor bring out the loss of personal and national identity in his poem, “We have found a new land”?

QUESTION 5

Read the following poem and examine the poet’s use of figurative language, images, alliteration and onomatopoeia and show how the poet visually recreates the thunderstorm in the readers’ mind.

AN AFRICAN THUNDERSTORM

David Rubadiri (Malawi)

From the west
Clouds come hurrying with the wind
Turning
Sharply
Here and there
Like a plague of locusts
Whirling
Tossing up things on its tail
Like a madman chasing nothing

Pregnant clouds
Ride stately on its back
Gathering to perch on hills
Like dark sinister wings;
The Wind whistles by
And trees bend to let it pass.

In the village
Screams of delighted children
Toss and turn
In the din of the whirling Wind.
Women –
Babies clinging on their backs –
Dart about
In and out
Madly
The Wind whistles by
Whilst trees bend to let us pass.
Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jagged blinding flashes
Rumble, tremble, and crack
Amidst the smell of fired smoke
And the pelting march of the storm.

QUESTION 6

Read the following poem and answer the questions below:

“Nightsong: City”

Dennis Brutus (South Africa)

Sleep well, my love, sleep well:
the harbour lights glaze over restless docks,
police cars cockroach through the tunnel streets;

from the shanties creaking iron-sheets
violence like a bug-infested rag is tossed
and fear is imminent as sound in the wind-swung bell;

the long day’s anger pants from sand and rocks;
but for this breathing night at least;
my land, my love, sleep well.

- a. Does the poet succeed in resolving the tension between the desire for peace and the fear of violence in the poem? (10 marks)
- b. Comment on the tone of the poet (10 marks).

**SECTION – C
DRAMA****QUESTION 7**

Athol Fugard: Exits and Entrances

Discuss the character of Andre Huguenet in connection with the two roles – Oedipus in Sophocles’ King Oedipus and the Cardinal in Bridget Boland’s The Prisoner – he plays on stage.

QUESTION 8

Wole Soyinka: Death and the King’s Horseman

“Soyinka’s play portrays a ritual suicide where Elesin has to die to join his dead King.” Base your arguments to point out whether the playwright is criticizing or celebrating this custom.

QUESTION 9

Ngugi wa Thiong'o and Ngugi wa Mirii: I Will Marry When I Want

Compare and contrast religion and capitalism as they are delineated in the play.