

**UNIVERSITY OF SWAZILAND  
FACULTY OF HUMANITIES  
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE  
SUPPLEMENTARY 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

How does Emecheta portray the cultural displacement in her novel, The Slave Girl?

**QUESTION 2**

Ama Ata Aidoo: Changes: A Love Story

“He (Ali’s grandfather) had owned an impressive number of sons, cattle, horses, sheep, goats, wives and daughters. All definitely in that order of value.” Discuss the changing roles of women in patriarchal society from the time of Ali’s Grandfather, Ali’s father and Ali.

**QUESTION 3**

Nawal el Saadawi: Woman at Point Zero

“Captivity for Firdaus means living under someone else’s power. It means not making choices for oneself and agreeing to be deceived by those in power.” Discuss Firdaus perception of life in the prison and outside the prison.

**SECTION – B****POETRY****QUESTION 4**

“In his poem, “Long Distance Runner” Kofi Anyidoho assumes the role of a licensed entertainer and he also uses the communal voice with which he speaks, in the tradition of the oral poet who rehearses the history, not only of his own people, but of all mankind.” Discuss this statement with illustrations.

**QUESTION 5**

“J. P. Clark’s poem, “Night Rain” is not a mere description of a rainstorm in a village, but rather a subtle depiction of the living conditions of a people and of a broader identification of man and nature.” Discuss this statement with relevant illustrations from the poem.

**QUESTION 6**

Read the following poems (A. L. Hendriks’ “An Old Jamaican Woman Thinks About the Hereafter” and Eric Mazani’s “My Grandmother is my Love”) and compare and contrast by discussing the hardships suffered and the satisfactions remaining in both these old women. Quote from the poems to support your arguments.

**AN OLD JAMAICAN WOMAN THINKS ABOUT THE HEREAFTER**

A.L. Hendriks (Jamaica)

What would I do forever in a big place, who  
have lived all my life in a small island?  
The same parish holds the cottage I was born in, all  
my family, and the cool churchyard.

I have looked  
up at the stars from my front verandah and have been afraid  
of their pathless distances. I have never flown  
in the loud aircraft nor have I seen palaces,  
so I would prefer not to be taken up high nor  
rewarded with a large mansion.

I would like  
to remain half-drowsing through an evening light  
watching bamboo trees sway and ruffle for a valley-wind,  
to remember old times but not to live them again;  
occasionally to have a good meal with no milk  
nor honey for I don’t like them, and now and then to walk  
by the grey sea-beach with two old dogs and watch  
men bring up their boats from the water.

For all this,  
for my hope of heaven, I am willing to forgive my debtors  
and to love my neighbor...

although the wretch throws stones  
at my white rooster and makes too much noise in her damn  
backyard.

**MY GRANDMOTHER IS MY LOVE**

Eric Mazani (Zimbabwe)

I love my grandmother with the whole of my heart.  
 Now she is an old, ancient girl her face has changed, of course.  
 My grandmother of ninety years is my love.  
 She is a teller of tales.  
 She is old, bold and always cold.  
 Indeed, she is never far from a fire-place.  
*Makadzoka* she is called, for she once died.  
 After some time she rose from death.  
*Mushakabvudimbu* they call her in Shona – half-dead.  
 My life is in her hands and the life of my family too.  
 She is a half witch, having been taught to cure with herbs.  
 Her eyes are out but the sense of touch is strong.  
 The sense of smell is there, for she can smell herbs.  
 Little, thin grandmother of mine!  
 Looking so young because of eating so many sweets!  
 Sugar-sucker! Ten teaspoons full in each cup of tea!  
 My old *ambuya!* *Makadzoka* is my goddess.  
 She hates dirt, noise, quarrels and dry food.  
 She is ever sitting on her mat in the sun  
 Or otherwise hunting for herbs.  
 She is ever smiling, but an egg grows in her mouth when  
 One annoys her.  
 'I wish to die and rest' she says. 'When will this world end?'  
 'I am tired.'

Beside her is a packet of sugar, a sweet sauce of peppered corn.  
 Her teeth are brown with rust; her nose is sooty with black snuff.

*Makadzoka* is my love, I shall look into her dimples  
 The laughing dimples are on her chin. They were supposed to be  
 Two but there are now a hundred! There are holes where stagnant water  
 Was scooped out.

Lovely *Mushakabvu*  
 My grandmother  
 Is my love.

**SECTION – C**

**DRAMA**

**QUESTION 7**

Athol Fugard: Exits and Entrances

“Andre Huguenet and the Playwright have similar ideals but one has given up hope and the other has not.” Discuss this statement with proper illustrations from the play.

**QUESTION 8**

Wole Soyinka: Death and the King's Horseman

Comment on Elesin's love of life and its pleasures and show how this sheds light on his character as an individual.

**QUESTION 9**

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

Evaluate Kiguunda's sense of worth and dignity amidst material poverty.