

AL 102 / IDE AL 102

UNIVERSITY OF SWAZILAND

FACULTY OF HUMANITIES

DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE

FINAL EXAMINATION -MAY 2010

**TITLE OF PAPER: INTRODUCTION TO TRADITIONAL/ORAL
LITERATURE**

COURSE CODE : AL 102 / IDE-AL 102

TIME ALLOWED: TWO (2) HOURS

**INSTRUCTIONS: 1. ANSWER THREE QUESTIONS, CHOOSING
ONE (1) FROM EACH SECTION**

**2. EACH QUESTION SHOULD BE COMMENCED ON A
SEPARATE PAGE.**

**3. CANDIDATES ARE NOT ALLOWED TO BRING
ANY READING MATERIAL INTO THE
EXAMINATION HALL**

**4. IN THE ASSESMENT 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.**

INTRODUCTION TRADITIONAL / ORAL LITERATURE

INSTRUCTIONS: ANSWER THREE QUESTIONS, CHOOSING ONE
(1) FROM EACH SECTION

SECTION A: SOURCES AND ORIGINS OF AFRICAN **ORAL LITERATURE**

1. Consider the major differences between Swazi traditional and modern society. How has it affected the production of Oral Literature in Swaziland? (20 Marks)
2. Discuss how the pattern of Swazi universe has affected the production of Oral Literature in Swaziland (20 Marks)
3. Is Oral Literature really relevant for serious scholarship in the modern Swazi society?
(20 Marks)

SECTION B: GENERAL THEORY OF ORAL LITERATURE

4. Performance is integral to the whole concept of oral literature and presupposes the existence of a performer, an audience and occasion. Discuss. (20 Marks)
5. Comment on the role of oral literature in the Swazi Society of today? (20 Marks)
6. What do you see as the way forward for Swazi oral literature? (20 Marks)

SECTION C: FIELD WORK AND FORMS OF ORAL **LITERATURE.**

7. a). Identify some techniques of Oral literature research. (5 Marks)
b) Discuss the importance of these techniques for a successful fieldwork. (15)

Marks)

8. Comment on the following features on the nature of transcript in Oral Literature:

- i. Transcription (7 marks)
- ii. Translation (7 Marks)
- iii. Structural organization. (6 Marks)

9. Comment on the following statement by Sekoni Ropo:

“A faithful representation of performance should incorporate as much of its INTRINSIC and EXTRINSIC elements as possible to enable us to form the right sort of judgement about the art and culture” (20 marks)

10. Give a critical appreciation of the piece below, paying particular attention to the diction and cultural values that define the piece as a “Dirge”

Ngiva cim'! cim'! emnyango
Ngits' indvodza yam' iyefika
Kants' ngucham' uyateula

I hear thump! Thump at the door
I think here my husband is arriving
Yet only an iguana stretching itself (20 marks)