

UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
SUPPLEMENTARY EXAMINATION 2009/10

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

“Ma Palagada’s position in the novel seems to be a way of hailing the power of women and their ability to adapt themselves to new relations of production. However the narrative undermines her power through a series of inconsistencies in her actions.”
Substantiate this statement with textual illustrations.

QUESTION 2

Ama Ata Aidoo: Changes: A Love Story

“All the major characters in the novel are well-educated and their education is not only the mark of their place in society but also an ironic and elusive symbol that signifies both change and stasis at the same time.” Discuss the characters of Esi and Ali in relation to the above statement.

QUESTION 3

Nawal el Saadawi: Woman at Point Zero

“That men force women to sell their bodies at a price, and that the lowest paid body is that of a wife. All women are prostitutes of one kind or another. Because I was intelligent I preferred to be a free prostitute, rather than an enslaved wife.” Compare and contrast the roles played Firdaus as a wife and prostitute.

SECTION – B
POETRY

QUESTION 4

Kofi Awoonor's poem, "We have found a new land" is a satire on the misguided attempt by some members of the professional elite of the newly independent African states to copy the manners of speech and dress of their former colonial masters." Discuss.

QUESTION 5

Read the poem and answer the question given below:

David Diop's "The Renegade" (Senegal)

My brother you flash your teeth in response to every hypocrisy
 My brother with gold-rimmed glasses
 You give your master a blue-eyed faithful look
 My poor brother in immaculate evening dress
 Screaming and whispering, and pleading in the parlours of condescension
 We pity you
 Your country's burning sun is nothing but a shadow
 On your serene 'civilized brow
 And the thought of your grandmother's hut
 Brings blushed to your face that is bleached
 By years of humiliation and bad conscience
 And while you trample on the bitter red soil of Africa
 Let these words of anguish keep time with your restless step –
 Oh I am lonely so lonely here.

renegade: a deserter

How does the poet delineate the subject (a black man) in the poem who has adapted completely to the dominant culture of his colonial masters?

QUESTION 6

Read the following poem and examine the poet's use of similes, alliteration and Onomatopoeia and show how they contribute to the meaning of the poem.

David Rubadiri's "An African Thunderstorm" (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.

SECTION – C
DRAMA

QUESTION 7

Wole Soyinka: Death and the King's Horseman

“Like many African cultures, the Yoruba have a fundamental belief that life is a continuum and it is reflected in the lifecycle of the living, the dead and the unborn.” How does Soyinka present this idea in his play?

QUESTION 8

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

Show how African and Western cultures are contrasted through two different sets of characters (the Kiguundas and the Kiois), in the play.

QUESTION 9

Athol Fugard: Exits and Entrances

“You see, our little tête-à-tête tonight is an almost perfect replay of that occasion between young Gerhardus Petrus Borstlap and Oom Eugene – hope-filled youth aflame with its vision talking to defeated and despairing age.” Establish how the encounter between the young playwright and Old Andre is similar to that of the encounter between the young Andre and Eugene Marais, the writer.