

UNIVERSITY OF SWAZILAND
FUCULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
SUPPLEMENTARY EXAMINATION PAPER, SECOND SEMESTER 2012

- TITLE OF PAPER:** INTRODUCTION TO POETRY AND DRAMA
- COURSE CODE:** AL 213/ IDE AL 213
- TIME ALLOWED:** TWO (3) HOURS
- INSTRUCTIONS:** (1) ANSWER THREE (3) QUESTIONS IN ALL, INCLUDING AT LEAST ONE QUESTION FROM EACH SECTION.
- (2) DO NOT REPEAT MATERIAL IN YOUR ANSWERS.
- (3) EACH QUESTION SHOULD BE COMMENCED ON A FRESH SHEET.
- (4) CLARITY OF EXPRESSION AND GOOD ORGANIZATION OF CONTENT WILL COUNT IN THE ASSESSMENT OF THIS PAPER.

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

SECTION A

THEORETICAL/CRITICAL ISSUES

Question 1

Chinweizu's thesis/argument in his long poem, "Admonition to the Black World," as well as his polemic essay, "On Negrophobia: Psychoneurotic Obstacles to Black Autonomy," is very sound but sadly, equally impractical. How can you reconcile this paradox?

Question 2

Simon Gikandi (in "African Literature and the Colonial Factor") poses the question: "why did literature become one of the most important weapons of cultural resistance against European intervention in Africa in the late nineteenth century?" He goes on to answer this question. Summarize his arguments.

SECTION B

POETRY

Question 3

Read the following poems and discuss the relative artistic merits/demerits of each.

OSWALD BASIZE DUBE "He was a man of jokes outside office" (SWAZILAND)

Fellow, countrymen –

there's white proverb

about not letting the left hand know

what the right hand's doing

Could be

they take it far more seriously

Than we will ever know—

Or understand.

Having learned it from one's mother

And one's mother's mother.

We

Find it strange

That they don't know—

and refuse to see—

That in this land,

Here in the whole of Africa

Where everyman is the other's brother

One hand washes the other.

JEAN-JOSEPH REBEARIVELO "Daybreak" (MADAGASCAR)

Have you seen the dawn go poaching

in night's orchard?

See, she is coming back

down eastern pathways

overgrown with lily-blooms.

From head to foot she is splashed with milk

like those children the heifers suckled long ago.

She holds a torch in hands

stained black and blue like the lips of girl

munching mulberries.

Escaping one by one there fly before her
the birds she has taken in her traps. END

Question 4

Do a close reading of S.M. Magagula's poem, "AsikhulumeNdvodza." How does it differ from say a FLAS (Family Life Association of Swaziland) pamphlet in the way it handles its theme?

SECTION C

DRAMA

WOLE SOYINKA – MADMAN AND SPECIALISTS

Question 5

Discuss the features of language use in this play and then go on to suggest reasons for Soyinka's unconventional use of language.

Question 6

"Madman and Specialists is a play of words rather than action. It progresses through a series of dialogues interspersed with songs and buffoonery." Frances Harding.

Support the above statement using the text of the play as evidence.