

**UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
SUPPLEMENTARY EXAMINATION 2011/12**

COURSE NAME: MODERN LITERATURE III

COURSE CODE: AL 402 / IDE AL 402

TIME ALLOWED: THREE (3) 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

“Ojebeta’s commodification is given gender connotation at the beginning of the novel when Okolie defines the commodity exchange value in terms of the bride price paid by a husband when she grows up.” Comment on the commodification of women and girls as portrayed in Emecheta’s novel.

QUESTION 2

Ama Ata Aidoo: Changes: A Love Story

Define Florence Stratton’s “convention of the paired women” and show how Aidoo employs this technique in her novel Changes.

SECTION-B
POETRY

QUESTION 3

Compare Marechera’s “Pledging my Soul” and Edison Mpina’s “Summer Fires of Mulanje Mountains” by commenting on the tone, mood and diction employed by the poets.

(The poems are attached at the end).

QUESTION 4

Comment on the strategies used by Kofi Anyidoho in his poem, “Long Distance Runner” which enable him to make a stern moral judgement on the white American civilization without sounding self-righteous.

QUESTION 5

Comment on Dennis Brutus' use of the conceit of the Knight-errant and his mistress in terms of the poet's relationship with his home country in the poem, "A troubadour I traverse ..."

SECTION – C**DRAMA****QUESTION 6**

Wole Soyinka: Death and King's Horseman

"In Death and the King's Horseman, Soyinka explores the Yoruba cosmological understanding of the relationship between man, the gods and the ancestors which is in direct contradiction to the Christian and European emphasis on the individual and European salvation." Substantiate this statement.

QUESTION 7

Athol Fugard: Exits and Entrances

"Andre travels from an Oedipus searching for truth to a man who discovers it just before he dies and at the same time, the playwright journeys from self-conceited self-assurance to self-doubt, to a tentative recognition of the writer that he is."

Compare and contrast the parallel journeys of Andre and the Playwright.

**“Pledging my Soul”
Charles D. Marechera**

When I was a boy
I climbed onto to your granite breasts
smooth and round
I trailed my body
from the small of your back
to your yielding neck
the cup of your breasts
was my pillow
the rivers of your tears drowned in your depths
and the smooth plain of your flat belly
yielded to mine
I was yours and you were mine.

Now a man
in exile from the warmth of your arms
and the milk of your teeth
the breath of your secret whispers in my ears
shall I not stride back to you with haste
rout all my enemies and bind the wicked husbandmen
Shall I not kneel to kiss the grains of your sand
to rise naked before you – a bowl of incense?
and the smoke of my nakedness shall be
an offering to you
pledging my soul.

**“Summer Fires of Mulanje Mountain”
Edison Mpina**

Your matronly face is
Blood-red like the flesh of a watermelon:
Smoke is rising ascension-like
Through your hair ... you have
Become a burning field of neon

Skin to skin bonfires to
Awaken mountain shrines? No, for
These are fires lit by angry heat ...
Power generated by summer

Unfailing reminder of
Agelong Lomwe tribal icons,
The fires paint veins of dried rivers
And sculpt faces of dead relatives
As they burn every summer.