

UNIVERSITY OF SWAZILAND

FACULTY OF HUMANITIES

DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE

SUPPLEMENTARY PAPER EXAMINATION MAY 2012/2013

TITLE OF PAPER: ADVANCED STUDIES IN AFRICAN POETRY AND DRAMA

COURSE CODE: AL 314/IDE AL 314

TIME ALLOWED: 3 HOURS

INSTRUCTIONS

1. ANSWER THREE (3) QUESTIONS, ENSURING YOU DO NOT ANSWER TWO QUESTIONS ON A SINGLE TEXT. EACH QUESTION CARRIES 25 MARKS.

2. EACH QUESTION SHOULD BE COMMENCED ON A FRESH SHEET.

3. DO NOT REPEAT MATERIAL OR WRITE ABOUT THE SAME TEXT AT LENGTH MORE THAN ONCE.

4. DO NOT BRING ANY READING MATERIAL IN TO THE EXAMINATION HALL.

5. IN THE ASSESSMENT OF THIS PAPER, CLARITY OF EXPRESSION AND OVERALL GOOD USE OF ENGLISH EARNS MARKS.

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

SECTION A

DRAMA

Athol Fugard – *Sizwe Bansi is Dead*

Question 1

“Having each character play two or three roles as is the case in *Sizwe Bansi is Dead* has practical, cultural/political as well as aesthetic benefits.” Discuss.

Question 2

“The theme of identity is so central to *Sizwe Bansi is Dead* that it is virtually impossible to talk about any other issue and completely leave it out.” To what extent do you agree with this assertion?

Athol Fugard – *The Island*

Question 3

Read the attached excerpt from *The Island*. Comment on it exhaustively, making sure you suggest the degree to which this excerpt represents the broader work.

Question 4

Brutality and brutalization pervade *The Island*. But there is humour nevertheless. In your view how does Fugard inject humor in this dark play?

SECTION B

POETRY

Question 5

Okigbo's poems have a strong narrative or "story-like" feel. What poetic techniques ensure that his work retains a poetic verve even as it is decidedly narrative?

Question 6

Okigbo's poetry exhibits a great deal of mythic elements and myth-making. What is the effect of the mythic and myth-making elements? Do they enhance or diminish the work's merit?

END

Question 3

THE ISLAND

[John puts a hand on Winston's shoulder. Their brotherhood is intact. He gets slowly to his feet.]

JOHN. Where's the *lap*?

WINSTON. Somewhere. Look for it.

JOHN. Hey! You had it last.

[Limping around the cell looking for their wash-rag.]

WINSTON. *Haai*, man! You got no wife here. Look for the rag yourself.

JOHN *[finding the rag beside the water bucket]*. Look where it is. Look! *Hodoshe* comes in here and sees it. 'Whose *lappie* is that?' Then what do you say?

WINSTON. 'It's his rag, sir.'

JOHN. Yes? Okay. 'It's my rag, sir.' When you wash, use your shirt.

WINSTON. Okay, okay! 'It's our rag, sir!'

JOHN. That will be the bloody day!

[John, getting ready to wash, starts to take off his shirt. Winston produces a cigarette butt, matches, and flint from their hiding-place under the water bucket. He settles down for a smoke.]

Shit, today was long. Hey, Winston, suppose the watch of the chap behind the siren is slow! We could still be there, man! *[He pulls out three or four rusty nails from a secret pocket in his trousers. He holds them out to Winston.]* Hey, there.

WINSTON. What?

JOHN. With the others.

WINSTON *[taking the nails]*. What's this?

JOHN. Necklace, man. With the others.

WINSTON. Necklace?

JOHN. Antigone's necklace.*

WINSTON. Ag, shit, man!

[Slams the nails down on the cell floor and goes on smoking.]

Antigone! Go to hell, man, John.

JOHN. Hey, don't start any nonsense now. You promised. *[Limps over to Winston's bed-roll and produces a half-completed necklace made of nails and string.]* It's nearly finished. Look. Three fingers, one

nail... three fingers, one nail... *[Places the necklace beside Winston who is shaking his head, smoking aggressively, and muttering away.]* Don't start any nonsense now, Winston. There's six days to go to the concert. We're committed. We promised the chaps we'd do something. This *Antigone* is just right for us. Six more days and we'll make it.