

UNIVERSITY OF SWAZILAND

FACULTY OF HUMANITIES

DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE

MAIN PAPER EXAMINATION MAY 2012/2013

TITLE OF PAPER: SPECIAL EXAMINATION PAPER: MODERN LITERATURE II

COURSE CODE: AL 418/IDE AL 418

TIME ALLOWED: 3 HOURS

INSTRUCTIONS

1. ANSWER THREE (3) QUESTIONS, AT LEAST ONE FROM EACH SECTION. 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
THEORETICAL ISSUES

1. The Ministry of Education (Swaziland) has assigned you the task of reviewing a literature textbook and recommending its suitability or otherwise for inclusion into the high school siSwati literature syllabus. Outline the criteria you will use in your evaluation of this text.
2. Why is the issue of cultural authenticity in drama texts such a tricky one? Use texts of your choice to support your argument.

SECTION B
DRAMA

Question 3

T. E. Mgabhi's play, *Liphutsa LaMi*, beginning in medias res and for the most part remaining very dramatic, however ends in a calm, happy-ever-after fashion. How does the playwright

- (a) sustain the high drama with which the play opens,
- (b) transition into the calm ending?

Question 4

Comment on the divergence in characterization of the protagonists displayed by the two playwrights; Athol Fugard in *No Good Friday*, and Foluke Ogunleye's *Jabulile*. What has this divergence to do with complexity and aesthetic impact of the respective plays?

Question 5

What aesthetic and cultural justifications would you put forward for Athol Fugard's ending of *No Good Friday* in the manner he does?

END