

UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
SECOND SEMESTER EXAMINATION
MAY 2016

COURSE NAME: ADVANCED STUDIES IN AFRICAN POETRY AND DRAMA

COURSE CODE: AL 314 / IDE AL 314

TIME ALLOWED: THREE (3) HOURS

INSTRUCTIONS:

- 1. ANSWER THREE (3) QUESTIONS. CHOOSE AT LEAST ONE QUESTION FROM EACH SECTION. EACH QUESTION CARRIES 20 MARKS.**

- 2. EACH ANSWER 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 EXPRESSIONS 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**POETRY****QUESTION ONE****Gabriel Okara: “Piano and Drums”**

“A danger in the use of symbolism is that it can over-simplify and even distort what it is symbolising.” Do you think that Okara’s use of symbols in this poem stereotype African and Western cultures? Give your answer with relevant illustrations from the poem.

QUESTION TWO**Antonio Jacinto: “Love Poem”**

How does the poet use the images of aspiration drawn from nature’s ability for renewal to protest against oppression and to instil confidence among the oppressed?

QUESTION THREE**Bai Tamiah Moore: “Harvest Moon”**

“Imagery may be defined as the representation through language of sense experience.” Read Moore’s poem and identify the visual, auditory, gustatory, olfactory and organic images and explain how the poet uses these images to portray the sense of ripeness and plenty of the harvest season.

(The poem is attached at the end of this question paper).

†
SECTION – B
DRAMA

QUESTION FOUR

Athol Fugard, John Kani and Winston Ntshona: The Island

“The staging of Sophocles’ Antigone as myth and drama represents John’s attempt to assert the meaning of resistance, involving a transfiguration of the Sisyphean absurd into the heroic myth of martyrdom in the struggle to destroy tyranny.” Substantiate this statement with reference to the play.

QUESTION FIVE

Zakes Mda: And the Girls in their Sunday Dresses

“Mda’s female characters are seldom portrayed in a domestic setting: consistent with their underclass status in a patriarchal society, the female characters are often nameless with little more than their own sense of dignity and survival, placed against the backdrop of a barren Southern African landscape.” How far could you say that this statement is true in the portrayal of women characters in Mda’s play, And the Girls in their Sunday Dresses?

QUESTION SIX

Wole Soyinka: Kongi’s Harvest

How does the playwright contrast the two settings in the play, “Kongi’s retreat in the mountains” and “Segi’s night club”? How do these settings relate to the theme of the play?

“Harvest Moon”

Bai Tamiah Moore

Of all the moons the gods bestowed
Glato* is the farmer's dream.
She brings the golden paddy fields
And drives the hungry moons away.
All the fields, like a thousand incense burning
Fill the air with fragrance,
Of golden heads of rice
Of okra, corn and condiments
With which the farmer's spouse
Can keep aglow her hearth.
Along the winding village trails
Melodious harvest songs in glee
From lips of carefree maidens,
Welcome love and merriment.
When the harvest sun is setting
Over the hills, the trees and fields,
The family moving to the town
Are silhouetted against the sky
With all their home utensils
Gently balanced on the head.
Glato is the planning moon
For feast to those who long have gone
To the fertile farming lands
Where all the tribes must some day meet;
It might have been the village doctor,
Gifted in the arts of cures,
Or the midwife of the village
Who rescued innocent maidens
Beset with fears of nature.
Or perhaps a lowly sire,
Who was sought in every council
And envied by some tyrant chief,
Or the jovial village smithy
Whose communal place of duty
Called the farmers from afar;
Or a village belle or lad
On whom the tribe bestowed
The secret of their mores.
For these perhaps there'll be no cow,
But the farmer's only goat or sheep
Will grace the plate of the friends
Who come to share in mirth
The memory of the ones departed
To the fertile farming lands.

In harvest moon when tom-toms and the singing
Of the young entune the jungle
With a gripping syncopation
And the moonbeams turn to silver
A hundred million silent leaves,
The surging urge of dancing feet
Along the winding village trails
Beat up a rhythmic tempo.

*Glato: the month of October (in Dewoin language), which is the month for harvesting.