

**UNIVERSITY OF ESWATINI**  
**FACULTY OF HUMANITIES**  
**DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE**  
**RESIT EXAMINATION**  
**JULY 2019**

**TITLE OF PAPER** : **POST-COLONIAL AFRICAN POETRY AND  
DRAMA**

**COURSE CODE** : **ALL202/IDE ALL202**

**TIME ALLOWED** : **THREE (3) HOURS**

**INSTRUCTIONS**

ANSWER **THREE** QUESTIONS IN ALL, CHOOSING AT LEAST ONE QUESTION FROM EACH SECTION.

EACH QUESTION CARRIES 20 MARKS.

DO NOT REPEAT MATERIAL IN YOUR ANSWERS.

COMMENCE EACH ANSWER ON A FRESH PAGE.

CLARITY OF EXPRESSION AND ORGANISATION 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: POST-COLONIAL AFRICAN POETRY

### Question 1

#### General Question

“The savage custom of walking naked has denuded all decorum in their minds; poetry there is none, no rhyme, or meter or anything that soothes the mind” (Burton, 1965). Discuss the applicability of this statement in reference to African traditional milieu.

### Question 2

Okotp’Bitek – *Song of Lawino* (1966)

Discuss the view that ‘Lawino exposes herself as a racial chauvinist who is as limited in vision as her husband Ocol and junior partner Clementine’.

### Question 3

Freedom T. Nyamubaya – *On the Road Again* (1986)

In what ways do Freedom Nyamubaya’s poems vindicate that women are particularly well-placed to write about the lives and experiences of women than men?

## SECTION B: POST-COLONIAL AFRICAN DRAMA

### Question 4

Ama Ata Aidoo – *The Dilemma of a Ghost* (1965)

2<sup>nd</sup> Woman: He has not taken this girl,  
Whom we all know and like,  
But has gone for this Black-white woman,  
A stranger and a slave-

Discuss the various ways in which the woman’s description of Eulalie is justified.

Question 5

MukotaniRugyendo – *The Barbed Wire* (1977)

Discuss the play as socialist drama that depicts the clash between modern power and traditional values in contemporary Africa.

**END OF PAPER**