

UNIVERSITY OF ESWATINI
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
MAIN EXAMINATION
MAY 2019

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

COURSE CODE : **ALL202/IDE ALL202**

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

INSTRUCTIONS

ANSWER **THREE (3)** 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

Okot p'Bitek – *Song of Lawino* (1966)

Discuss Lawino's suitability and capability in providing a window on both the African and Western worlds.

Question 2

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

In what ways can metaphor be considered the driving force behind the poet's thematic concerns?

SECTION B: POST-COLONIAL AFRICAN DRAMA

Question 3

General question

'Categorising African story-telling sessions as platforms for narratives is an understatement, rather they fall under drama'. Using relevant examples, discuss the validity of this statement.

Question 4

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

In what ways do Esi's words, "You have not dealt with us well. And you have not dealt with your wife well" sum up the challenges and theme of culture conflict in the play?

Question 5

Mukotani Rugyendo – *The Barbed Wire* (1977)

'Although Rugyendo's devotion to a purely African form of theatre has elicited criticism from some scholars who regard his repudiation of diverse dramatic models as creatively limiting, he remains a vital and important artistic voice of the Pan-African movement'. Discuss.

END OF PAPER