

UNIVERSITY OF ESWATINI
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
MAIN EXAMINATION
NOVEMBER 2021

TITLE OF PAPER : **THEMATIC STUDIES IN AFRICAN
POETRY AND DRAMA**

COURSE CODE : **IDE AL415**

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

INSTRUCTIONS

ANSWER **THREE** (3) QUESTIONS IN ALL, CHOOSING FROM BOTH SECTIONS.

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: AFRICAN POETRY

Question 1

Traditional poetry

Drawing examples from the oral poetry of emaSwati, discuss the various ways in which this genre can be considered the most faithful companion of every traditional African.

Question 2

Ali Ahmed: *Anthology of Swahili Poetry* (1977)

Critically explore the significance or otherwise, of Shaaban Robert's poem "Swahili", then and even today.

Question 3

Freedom Nyamubaya: *On the Road Again* (1986)

Drawing examples from any **two** poems studied on the course, analyse the view that 'Freedom Nyamubaya's *On the Road Again* is a refreshing and unique contribution to the African literary sphere.'

SECTION B: AFRICAN DRAMA

Question 4

Traditional Drama

With examples from any **four** traditional performances, illustrate how the following characteristics of drama prove the existence of such a genre in pre-colonial Africa:

- (a). Role-play and impersonation [5]
- (b). Acts and scenes [5]
- (c). Improvisation [5]
- (d). Costume [5]

Question 5

Efua T. Sutherland: *The Marriage of Anansewa* (1975)

How does Efua T. Sutherland's play measure to Austin O. Asagba's (1989: 44) view that, "In recognition of the immense artistic and dramatic content as well as the potency of the story-telling medium, African writers have consistently returned to this cultural dramatic form for their writings"?

Question 6

Wole Soyinka: *Death and the King's Horseman* (1975)

Discuss how Wole Soyinka infuses themes such as corruption, struggle for power and conflict between the individual and the community on Yoruba worldview and cosmology.

Question 7

Gonzo H. Musengezi: *The Honourable MP* (1984)

How does MP Pfende fit the description of a ridiculous, absurd, shameless buffoon who is empty-headed?

END OF PAPER