

UNIVERSITY OF ESWATINI
FACULTY OF HUMANITIES
DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE
MAIN EXAMINATION
AUGUST 2020

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

'The savage custom of walking naked, we are told, denuded all decorum. poetry, there is none; no rhyme, nothing that soothes the mind or arrest the passions.' Discuss the applicability of Burton's (1965) view in the context of the poetic scene of pre-colonial Africa.

Question 2

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

In what ways can Shaaban Robert's poems' handling of the themes of the colonial era be considered ambivalent? Use any **two** poems for your illustrations.

Question 3

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

Drawing examples from any **three** poems on the liberation struggle analyse the view that 'Issues and experiences to do with women are best tackled by a female writer.'

SECTION B: AFRICAN DRAMA

Question 4

How far true is it that preliterate African story telling sessions were indeed a form of drama? Use illustrations to support your answer.

Question 5

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

Discuss how Ananse gets entangled in his own web of deceit and how he ultimately disentangles himself from each of the knots around him.

Question 6

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

Critically explore how Wole Soyinka exploits African performance traditions as well as Western theatrical modes to convey contemporary African concerns.

Question 7

Ngugi wa Thiongo and Ngugi wa Mirii: *I Will Marry When I Want* (1982)

Examine the challenges of post-independent Africa and the suggested ways of dealing with them as conveyed through the play.

END OF PAPER