### INSTRUCTIONS TO CANDIDATES

Candidates are requested to write legibly

*This paper consists of 9 pages. Please ensure that you have them all*
SECTION A - DRAMA

All students must answer EITHER SECTION A OR SECTION B. SECTION C IS COMPULSORY.

Students must answer ONE question from this section for 50 marks

Death and the King’s Horseman

Question 1

Read the extract below and answer the questions that follow as fully as you can.

Question 1

Carefully read the extract below and answer the questions that follow as fully as you can.

A Woman bursts into song and dance of euphoria – 'Tani l’awa o l’ogbeja? Kayi! A l’ogbeja. Omo Kekere l’ogbeja.' The rest of the Women join in, some placing the Girls on their back like infants, others dancing round them. The dance becomes general, mounting in excitement. Elesin appears, in wrapper only. In his hands a white velvet cloth folded loosely as if it held some delicate object. He cries out.

Elesin Oh you mothers of beautiful brides! (The dancing stops. They turn and see him, and the object in his hands. Iyalaje approaches and gently takes the cloth from him.) Take it. It is no mere virgin stain, but the union of life and the seeds of passage. My vital flow, the last from this flesh is intermingled with the promise of future life. All is prepared. Listen! (A steady drumbeat from the distance.) Yes. It is nearly time. The King's dog has been killed. The King's favourite horse is about to follow his master. My brother chiefs know their task and perform it well. (He listens again.)

Elesin Our marriage is not yet wholly fulfilled. When earth and passage wed, the consummation is complete only when there are grains of earth on the eyelids of passage. Stay by me till then. My faithful drummers, do me your last service. This is where I have chosen to do my leave-taking, in this heart of life, this hive which contains the swarm of the world in its small compass. This is where I have known love and laughter away from the palace. Even the richest food cloys when eaten days on end; in the market, nothing ever cloys. Listen. (They listen to the drums.) They have begun to seek out the heart of the King’s favourite horse. Soon it will ride in its bolt of raffia with the dog at its feet. Together they will ride on the shoulders of the King's grooms through the pulse centres of the town. They know it is here I shall await them. I have told them (His eyes appear to cloud. He passes his hand over them as if to clear his sight. He gives a faint smile.) It promises well; just then I felt my spirit’s eagerness. The kite makes for wide spaces and the wind creeps up behind its tail; can the kite say less than -
thank you, the quicker the better? But wait a while my spirit. Wait. Wait for the coming of the courier of the King. Do you know, friends, the horse is born to this one destiny, to bear the burden that is man upon its back. Except for this night, this night alone when the spotless stallion will ride in triumph on the back of man. In the time of my father I witnessed the strange sight. Perhaps tonight also I shall see it for the last time. If they arrive before the drums beat for me, I shall tell them to let the Alafin know I follow swiftly. If they come after the drums have sounded, why then, all is well for I have gone ahead. Our spirits shall fall in step along the great passage. (He listens to the drums. He seems again to be falling into a state of semi-hypnosis; his eyes scan the sky but it is in a kind of daze. His voice is a little breathless.) The moon has fed, a glow from its full stomach fills the sky and air, but I cannot tell where is that gateway through which I must pass. My faithful friends, let our feet touch together this last time, lead me into the other market with sounds that cover my skin with down yet make my limbs strike earth like a thoroughbred. Dear mothers, let me dance into the passage even as I have lived beneath your roofs.

[......]

Iyaloka
It is the death of war that kills the valiant,
Death of water is how the swimmer goes.
It is the death of markets that kills the trader
And death of indecision takes the idle away.
The trade of the cutlass blunts its edge
And the beautiful die the death of beauty.
It takes an Elesin to die the death of death...

Only Elesin . . . dies the unknowable death of death...
Gracefully, gracefully does the horseman regain
The stables at the end of day, gracefully ...
1. Briefly contextualise the above passage by outlining only the events that precede (come before) the event dramatized in this passage. (5)

2. What further information about various characters in this extract do we get from the description of their actions in the stage directions? (5)

3. What aspect of Elesin’s character is revealed in this passage? Explain citing specific words and/or phrases from the passage. (10)

4. Refer to Iyaloja’s speech beginning with “It is the death of war….”. Explain the manner in which Iyaloja ties up the concept of death with both duty and will. Why is this a significant pivot in the play? (10)

5. To what extent would you agree with the assertion that Elesin’s failure is due to his own behaviour and actions rather than external factors, such as the colonial District Officer? Discuss and refer to specific events in the play as a whole bearing in mind the characteristics of tragedy as a literary genre. (20)

Question 2

“Death and the King’s Horseman is a political parable, the main aim of which is to warn leaders against being seduced by the attractions of wealth, lust and power.”

To what extent would you agree with this view? Discuss making references to the relevant events in the play to illustrate and support your views.

[50]

Question 3

“In conventional tragic drama, the tragic hero must bring about his or her downfall due to his or her internal conflict and fatal character flaw rather than due to situational factors or external conflict.”

To what extent would you say the above statement is accurately reflected in the dramaturgy of Death and the King’s Horseman? Refer to specific events in the play to cogently support your views. Your response should NOT exceed 4 pages.

[50]
SECTION B – POETRY

All students must answer EITHER SECTION A OR SECTION B. SECTION C IS COMPULSORY.

Answer TWO out of the following three questions

2. (a)
“Mornings on Weekdays” by Makhosazana Xaba

Pronutro for baby brother,
Sour porridge for the rest of us.
For ma and pa, sweet milky coffee as well.
For our own health, no coffee allowed. We were too young for coffee, too old for milk and Pronutro.
The kitchen in motion, eight watchful eyes on ma.
Our skillful hands hover over baby’s bowl.

Some days brought luck for one or two,
a spoon or two from brother’s bowl.
The rules were clear, ours to follow:
finish the porridge or no bread will follow.

Pronutro sometimes sweet and milky,
our porridge lumpy on days.
The kitchen in motion, eight watchful eyes on ma.
Our masterful limbs carry us to the garden
to bury the sour remains,
then scurry us back to the kitchen
for that well-earned slice of bread.

Some days brought luck for one or two,
roaming chickens didn’t dig up the remains.
Question:
Write an essay of approximately one and a half pages in which you explain the different rules that are applied to different members of the family, from the parents right down to the youngest. Quote directly from the poem to support and explain your argument. Use complete sentences with the correct punctuation. [25 marks]

2. (b)
“Song of Beauty” by Mxolisi Nyezwa
for Sindiswa

now listen to me, no almonds grow in spring
and there is no moon, no one star
nor baby cry disturbs the silence.

everyday we sing of dying
everyday the sea will wash our blood to claim us
and no one will know.

but if you have to know
last night i didn’t sleep, i dreamt of dying
i went out in the night and planted seedlings
and the night was diseased
all pitiful and dreadful ailments yelled at me.

but for me is enough to say i’m no longer dead, but live!
It suffices to say that the universe also sprouts its tentacles of blood
even the rich man charts a clear path, from the river to the sea
even today my ulcers burn.

for now i’m no longer dead but live in the soil’s core
the mist of the land covers my sins . . .

now listen to me, for there’s no one outside.
Question:
In this poem Nyezwa presents us with different images of hope and despair. Write an essay of about one and a half pages in which you discuss these images and how they are related to the central idea of death. Quote directly from the poem to support and explain your argument. Use complete sentences with the correct punctuation.

[25 marks]

2 (c)

“The Desert” (from “The Diary of Beirut under Siege”) by Ali Ahmad Sa’id (alias Adonis)

1
The cities break up
The land is a train of dust
Only poetry knows how to marry this space.

2
No road to his house – the siege.
And the streets are graveyards;
   Far away a stunned moon
   Hangs on threads of dust
   Over his house.

3
I said: This street leads to our house. He said: No.
     You won’t pass. And pointed his bullets at me.

     Fine, in every street
     I have homes and friends.

4
Roads of blood,
The blood a boy was talking about
   And whispering to his friends:
Only some holes known as stars
Remain in the sky.

5
The voice of the city is soft
The face of the city glows
Like a little boy telling his dreams to the night
And offering his chair to the morning.

6
They found people in sacks:
   One without a head
   One without a tongue or hands
   One strangled
   The rest without shape or names.
Have you gone mad? Please,
   Don’t write about these things.

Question:
Write an essay of approximately one and half pages in which you critically examine Sa’id’s representation of the city in this poem. Look closely at the poet’s use of metaphors and imagery. Discuss how he uses these metaphors and images to convey a particular idea of the city, and of the relationship between the city and the people in it.

[25 marks]
SECTION C – PROSE – (COMPULSORY)

Answer BOTH questions from this section. Students are allowed to refer to the novel One Hand Washes The Other by Christopher Nicholson in the examination.

Question 1
Write an essay in which you critically examine the central theme of AMBIDEXTERTY in the novel One Hand Washes The Other by Christopher Nicholson. In your essay you must also explain how Nietzsche’s concept of the SUPERMAN and the Greek god’s Apollo and Dionysus relate to this theme. (40) (30)

Question 2
Write an essay of no less than ONE page in which you discuss the symbolism of names in the novel. (10)