



DEPARTMENT OF ENGLISH

MAIN EXAMINATION: NOVEMBER 2015

COURSE: ENGLISH 3B TIME: 3 HOURS

COURSE CODE: ENG3B21; ENG3BB3 MARKS: 300

EXAMINERS:

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THIS PAPER CONSISTS OF THREE (3) PAGES

Instructions:

1. ANSWER ANY THREE QUESTIONS.
2. PLEASE ANSWER EACH QUESTION IN A SEPARATE BOOK, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT OF THE EXAM BOOKLET.

QUESTION 1: Virginia Woolf's *To the Lighthouse*

Provide a careful analysis of this passage in which you show how and why Mrs. Ramsey is focalised at this point in the first section of the novel.

In dealing with this topic, your essay should:

1. Analyse the symbol of the "wedge-shaped core of darkness."
2. Show the importance of this sentence to the narrative point of view and the characterisation in the novel: "Beneath it is all dark, it is all spreading, [...] that is what you see us by."
3. Discuss the other underlined words and phrases in the passage.

No, she thought, putting together some of the pictures he [James] had cut out— a refrigerator, a mowing machine, a gentleman in evening dress— children never forget. For this reason, it was so important what one said, and what one did, and it was a relief when they went to bed. For now she need not think about anybody. She could be herself, by herself. And that was what now she often felt the need of—to think; well, not even to think. To be silent; to be alone. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by, a wedge-shaped core of darkness, something invisible to others. Although she continued to knit, and sat upright, it was thus that she felt herself; and this self having shed its attachments was free for the strangest adventures. When life sank down for a moment, the range of experience seemed limitless. And to everybody there was always this sense of unlimited resources, she supposed; one after another, she, Lily, Augustus Carmichael, must feel, our apparitions, the things you know us by, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by. Her horizon seemed to her limitless.

(*To the Lighthouse*, Vol. I, [Chapter] 11, p. 69)

(100)

QUESTION 2: Michael Ondaatje's *The English Patient*

"‘This history of mine,’ Herodotus says, ‘has from the beginning sought out the supplementary to the main argument.’ What you find in him are cul-de-sacs within the sweep of history—how people betray each other for the sake of nations, how people fall in love ...” (119).

Using the above quotation concerning Herodotus’s *The Histories* as a point of departure, discuss the different ways in which Ondaatje’s *The English Patient* questions the idea of history. Consider how the novel interweaves private and public histories, micro and macro-histories, to create a ‘new’ idea of (postcolonial) history. Your argument must be supported with evidence from the text.

(100)

QUESTION 3: Arundhati Roy's *The God of Small Things*

Arundhati Roy’s *The God of Small Things* begins with the following quotation from John Berger:

“Never again will a single story be told as though it’s the only one.”

Discuss how this quotation encapsulates the main ideas that flow through this remarkable novel.

(100)

QUESTION 4: Don DeLillo's *Falling Man*

Write an essay in which you discuss the ways in which Don DeLillo represents the consequences of trauma in *Falling Man*. You may use the passage below as a starting point for your essay, but you should also refer to other instances in the novel.

In time he heard the sound of the second fall. He crossed Canal Street and began to see things, somehow, differently. Things did not seem charged in the usual ways, the cobbled street, the cast-iron buildings. There was something critically missing from the things around him. They were unfinished, whatever that means. They were unseen, whatever that means, shop windows, loading platforms, paint-sprayed walls. Maybe this is what things look like when there is no one here to see them. ... He tried to tell himself he was alive but the idea was too obscure to take hold.

(100)

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