



UNIVERSITY
OF
JOHANNESBURG

DEPARTMENT OF ENGLISH

MAIN EXAMINATION: NOVEMBER 2015

COURSE: ENGLISH 2B **TIME:** 3 HOURS

COURSE CODE: ENG2B21/ENG2BB2 **MARKS:** 300

EXAMINERS:

1. Dr J. Starfield
 Prof. K. Scherzinger
 Dr S. Mngadi
 Dr B. Grogan
2. Prof. C. MacKenzie

THIS PAPER CONSISTS OF FIVE (5) PAGES

INSTRUCTIONS:

1. THIS PAPER CONSISTS OF FOUR (4) QUESTIONS. YOU ARE REQUIRED TO ANSWER THREE (3) QUESTIONS. THERE ARE NO COMPULSORY QUESTIONS IN THIS PAPER.
2. THIS PAPER IS THREE (3) HOURS IN LENGTH.
3. PLEASE ANSWER EACH QUESTION IN A SEPARATE EXAM BOOKLET, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT OF THE BOOKLET.

QUESTION 1: Romantic Poetry**Percy Byssche Shelley (1792–1822), “Ozymandias”**

The sonnet “Ozymandias” reveals Shelley’s interest not only in the significance of history for the present but also in the impermanence of power. Write an essay in which you discuss this topic; provide a detailed analysis of the poem in support of your answer.

I met a traveller from an antique* land,	<i>ancient</i>
Who said: two vast and trunkless* legs of stone	<i>the body has no torso</i>
Stand in the desert ... near them, on the sand,	
Half sunk, a shattered visage* lies, whose frown,	<i>face</i>
And wrinkled lip, and sneer of cold command,	5
Tell that its sculptor well those passions read	
Which yet survive, stamped on these lifeless things,	
The hand that mocked them, and the heart that fed:	
And on the pedestal* these words appear:	<i>platform</i>
“My name is Ozymandias,* King of Kings;	10 <i>Rameses II</i>
Look on my Works, ye Mighty, and despair!”	
Nothing beside remains. Round the decay	
Of that colossal* wreck, boundless and bare	<i>massive</i>
The lone and level sands stretch far away.	
1817	1818

(100)**QUESTION 2: Thomas Hardy, *Jude the Obscure***

The following conversation between Jude Fawley and Sue Bridehead about Christminster reveals many of the novel’s central preoccupations, i.e. class, gender, Victorian England’s institutions and the clash between the languages of idealism and realism. Bearing this in mind, discuss the way the passage below portrays Jude and Sue as tragic figures of their time and place.

‘I still think Christminster has much that is glorious; though I was resentful because I couldn’t get there.’ [. . .]

‘It is an ignorant place, except as to the townspeople, artizans, drunkards, and paupers,’ she said, perverse still at his differing from her. ‘*They* see life as it is, of

course; but few of the people in the colleges do. You prove it in your own person. You are one of the very men Christminster was intended for when the colleges were founded; a man with a passion for learning, but no money, or opportunities, or friends. But you were elbowed off the pavement by the millionaires' sons.'

'Well, I can do without what it confers. I care for something higher.'

'And I for something broader, truer,' she insisted.' At present intellect in Christminster is pushing one way, and religion the other; and so they stand stock-still, like two rams butting each other.'

Thomas Hardy, *Jude the Obscure*, p. 120.

(100)

QUESTION 3: Answer either 3(a) or 3(b)

EITHER:

QUESTION 3(a): Jane Austen, *Sense and Sensibility*

In this early passage from *Sense and Sensibility*, shortly after Mrs. Dashwood and her daughters have heard that they have lost the Norland estate, the contrast between Elinor and Marianne's characters is made clear.

Write an essay in which you analyse the way this passage reveals the distinction that Austen draws between Elinor and Marianne.

Your essay might consider:

1. how the contrast is set up, firstly, in the given passage, and, secondly, how it is developed in the novel as a whole; and
2. how the novel eventually breaks down the contrast between Elinor and Marianne to reveal the importance of the qualities of sense *and* sensibility.

Elinor, this eldest daughter whose advice was so effectual, possessed a strength of understanding, and coolness of judgment, which qualified her, though only nineteen, to be the counsellor of her mother, and enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence. She had an excellent heart; – her disposition was affectionate, and her feelings were strong; but she knew how to govern them: it was

a knowledge which her mother had yet to learn, and which one of her sisters had resolved never to be taught.

Marianne's abilities were, in many respects, quite equal to Elinor's. She was sensible and clever; but eager in every thing; her sorrows, her joys, could have no moderation. She was generous, amiable, interesting: she was every thing but prudent. The resemblance between her and her mother was strikingly great.

Elinor saw, with concern, the excess of her sister's sensibility; but by Mrs. Dashwood it was valued and cherished. They encouraged each other now in the violence of their affliction. The agony of grief which overpowered them at first, was voluntarily renewed, was sought for, was created again and again. They gave themselves up wholly to their sorrow, seeking increase of wretchedness in every reflection that could afford it, and resolved against ever admitting consolation in future. Elinor, too, was deeply afflicted; but still she could struggle, she could exert herself. She could consult with her brother, could receive her sister-in-law on her arrival, and treat her with proper attention; and could strive to rouse her mother to similar exertion, and encourage her to similar forbearance.

(*Sense and Sensibility*, Volume I, Chapter I, Norton p. 8)

(100)

OR

QUESTION 3(b): Charles Dickens, *Great Expectations*

With reference to this quotation from *Great Expectations*, write an essay in which you examine Estella's significance in Pip's life.

Your essay might consider:

1. how Estella's influence has contributed to Pip's attitude towards "home and Joe";
2. how desire shapes Pip's experience in the novel; and
3. Estella's role in contributing to Pip's development as a character.

Truly it was impossible to dissociate her presence from all those wretched hankerings after money and gentility that had disturbed my boyhood – from all those ill-regulated aspirations that had first made me ashamed of home and Joe – from all those visions that had raised her face in the glowing fire, struck it out of the iron on the anvil, extracted it from the darkness of night to look in at the wooden window of the forge and flit away. In a word, it was impossible for me to separate her, in the past or in the present, from the innermost life of my life.

(*Great Expectations*, Chapter XXIX, Norton p. 182)

(100)

QUESTION 4: Henry James, *The Turn of the Screw*

Write an essay on James's characterisation of the governess, basing your discussion on a detailed analysis of the passage below.

On the spot there came to me the added shock of certitude that it was not for me he had come. He had come for someone else.

The flash of this knowledge – for it was knowledge in the midst of dread – produced in me the most extraordinary effect, starting, as I stood there, a sudden vibration of duty and courage. I say courage because I was beyond all doubt already far gone. I bounded straight out of the door again, reached that of the house, got in an instant upon the drive and, passing along the terrace as fast as I could rush, turned a corner and came in full sight. But it was in sight of nothing now – my visitor had vanished. I stopped, almost dropped, with the real relief of this; but I took in the whole scene – I gave him time to reappear. I call it time, but how long was it? I can't speak to the purpose today of the duration of these things. That kind of measure must have left me; they could n't have lasted as they actually appeared to me to last. The terrace and the whole place, the lawn and the garden beyond it, all I could see of the park, were empty with a great emptiness. There were shrubberies and big trees, but I remember the clear assurance I felt that none of them concealed him. He was there or not there: not there if I did n't see him. I got hold of this; then, instinctively, instead of returning as I had come, went to the window. It was confusedly present to me that I ought to place myself where he had stood. I did so: I applied myself to the pane and looked, as he had looked, into the room. As if, at this moment, to show me exactly what his range had been, Mrs Grose, as I had done for himself just before, came in from the hall. With this I had the full image of a repetition of what had already occurred. She saw me as I had seen my own visitant, she pulled up short as I had done; I gave her something of the shock that I had received. She turned white, and this made me ask myself if I had blanched as much. She stared, in short, and retreated just on *my* lines, and I knew she had then passed out and come round to me and that I should presently meet her. I remained where I was, and while I waited I thought of more things than one. But there's only one I take space to mention. I wondered why *she* should be scared.

(Chapter Four)

(100)

TOTAL: 300

END OF PAPER