



UNIVERSITY
OF
JOHANNESBURG

DEPARTMENT OF ENGLISH

MAIN EXAMINATION: NOVEMBER 2014

COURSE: ENGLISH 3B

TIME: 3 HOURS

COURSE CODE: ENG3B21; ENG3BB1

MARKS: 300

EXAMINERS:

1. Dr R. Fasselt
Mr T. Tsehloane
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THIS PAPER CONSISTS OF FOUR (4) PAGES

INSTRUCTIONS:

1. THIS PAPER CONSISTS OF FOUR (4) QUESTIONS. PLEASE ANSWER ANY THREE (3) QUESTIONS.
2. PLEASE ANSWER EACH QUESTION IN A SEPARATE BOOKLET, AND WRITE THE NUMBER OF THE QUESTION ANSWERED ON THE FRONT OF THE BOOKLET.

QUESTION 1: *To the Lighthouse*

In a close analysis, show how Woolf uses these passages from the first and the last parts of the novel to illustrate the differences and similarities between the novel's two artists, Mrs. Ramsay and Lily Briscoe.

Your essay should deal with the following aspects of the question by commenting, in particular, on the underlined passages.

- a. The desire that each woman feels to create a moment of unity, either at her party or in her painting;
- b. The symbolic meaning of the line that Lily finally draws down the centre of the painting, before considering it complete.

From Part 1, Chapter 17

Raising her eyebrows at the discrepancy – that was what she was thinking, this was what she was doing – ladling out soup – she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly. The room (she looked round it) was very shabby. There was no beauty anywhere. She forebore to look at Mr Tansley. Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. Again she felt, as a fact without hostility, the sterility of men, for if she did not do it nobody would do it, and so, giving herself a little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking – one, two, three, one, two, three. And so on and so on, she repeated, listening to it, sheltering and fostering the still feeble pulse as one might guard a weak flame with a news-paper. [...]

It was necessary now to carry everything a step further. With her foot on the threshold she waited a moment longer in a scene which was vanishing even as she looked, and then, as she moved and took Minta's arm and left the room, it changed, it shaped itself differently; it had become, she knew, giving one last look at it over her shoulder, already the past.

From Part 3, Chapter 13

Quickly, as if she were recalled by something over there, she turned to her canvas. There it was – her picture. Yes, with all its greens and blues, its lines running up and across, its attempt at something. It would be hung in the attics, she thought; it would be destroyed. But what did that matter? She asked herself, taking up her brush again. She looked at the steps; they were empty; she looked at her canvas; it was blurred. With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision.

(100)

QUESTION 2: *The English Patient*

The English Patient can be described as a metafictional text, one which interrogates the power of narrative to construct history and identity.

Write an essay in which you discuss this comment, focusing on the various narrative techniques used by Ondaatje to illustrate this metafictionality. Your argument must be supported with evidence from the text.

(100)

QUESTION 3: *The God of Small Things*

"The elevation gave [the Ayemenem House] the dignity of a stage and everything that happened there took on the aura and significance of performance."

(p.165, "Welcome Home, Our Sophie Mol", *The God of Small Things*)

Chapter eight of Arundhati Roy's novel, *The God of Small Things*, makes repeated references to staging and performance and Sophie Mol's arrival is described in terms of a play. Using the quotation above, as a point of departure, write an essay about the forms of performance in the novel as they reveal and/or intersect with the main concerns of the novel.

(100)

QUESTION 4: *Falling Man*

Using the extract below as a point of departure, discuss the relationship between trauma and language in Don DeLillo's *Falling Man*. Your essay should discuss language in the novel in terms of meaning, repetition, names, rules, labels, and logic.

"If he has a heart attack, we blame him. Eats, overeats, no exercise, no common sense. That's what I told the wife. Or he dies of cancer. Smoked and couldn't stop. That was Mike. If it's cancer, then it's lung cancer and we blame him. But this, what happened, it's way too big, it's outside someplace, on the other side of the world. You can't get to these people or even see them in their pictures in the paper. You can see their faces but what does it mean? Means nothing to call them names. I'm a name-caller from before I was born. Do I know what to call these people?" (DeLillo, 2008: 64).

(100)

TOTAL: 300

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