UNIVERSITY
OF
JOHANNESBURG

DEPARTMENT OF ENGLISH

MAIN EXAMINATION: JUNE 2016

COURSE:	**ENGLISH 2A**	**TIME:**	**3 HOURS**
COURSE CODE:	**ENG2A11 and ENG2AA2**	**MARKS:**	**300**

EXAMINERS:

1. Dr B.M. Grogan
   Prof. K. Scherzinger
   Mr T. Tsehloane
   Ms N-L. Wales
2. Dr S. Mngadi

THIS PAPER CONSISTS OF FOUR (4) PAGES

INSTRUCTIONS:

1. **THERE ARE NO COMPULSORY QUESTIONS IN THIS PAPER.**
2. **ANSWER THREE (3) OF THE FOLLOWING FOUR (4) QUESTIONS.**
3. **EACH ANSWER SHOULD BE APPROXIMATELY THREE TO FOUR (3–4) PAGES IN LENGTH.**
4. **PLEASE ANSWER EACH QUESTION IN A SEPARATE ANSWER BOOK, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT OF THE ANSWER BOOK.**

QUESTION 1:

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

With close attention to the following descriptions of Blanche and Stanley, write an essay in which you discuss their characterisation. Your essay should pay particular attention to the imagery of the passages and should consider:

1. Blanche's character;
2. Stanley's character; and
3. the way in which these contrasting descriptions begin to suggest Blanche and Stanley's conflict in the play as a whole.

BLANCHE *comes around the corner, carrying a valise. She looks at a slip of paper, then at the building, then again at the slip and again at the building. Her expression is one of shocked disbelief. Her appearance is incongruous to the setting. She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district. She is about five years older than* STELLA. *Her delicate beauty must avoid strong light. There is something about her uncertain manner, as well as her white clothes, that suggests a moth.*

(Williams, Scene 1)

STANLEY *throws the screen door of the kitchen open and comes in. He is of medium height, about five feet eight or nine, and strongly, compactly built. Animal joy in his being is implicit in all his movements and attitudes. Since earliest manhood the centre of his life has been pleasure with women, the giving and the taking of it, not with weak indulgence, dependently, but with the power and pride of a richly feathered male bird among hens. Branching out from this complete and satisfying centre are all the auxiliary channels of his life, such as his heartiness with men, his appreciation of rough humour, his love of good drink and food and games, his car, his radio, everything that is his, that bears his emblem of the gaudy seed-bearer. He sizes women up at a glance, with sexual classifications, crude images flashing into his mind and determining the way he smiles at them.*

(Williams, Scene 1)

(100)

QUESTION 2:

ATHOL FUGARD: *Boesman and Lena*

Write an essay in which you discuss Fugard's characterization of Boesman. Your essay should include close reference to the passage below, from the beginning of Act Two, where Lena and Boesman recall the destruction of their *pondok* by 'Whiteman' and his bulldozers.

LENA. He helped drag what was left of the *pondoks* ...
BOESMAN. Of course. Full of disease. That one on the uniform told me. '*Dankie baas!*'
LENA. Just like that.
BOESMAN [*violently*]. Yes! *Dankie, baas.*
You should have said it too, sitting there with your sad story. Whiteman was doing us a favour. You should have helped him. He wasn't just burning *pondoks*. They alone can't stink like that. Or burn like that.
There was something else in that fire, something rotten. Us! Our sad stories, our smells, our world! And it burnt, *boeta*. It burnt. I watched that, too.
The end was a pile of ashes. And quiet.
Then ... 'Here!' ... then I went back to the place where our *pondok* had been. It was gone! You understand that? Gone! I wanted to call you and show you. There where we crawled in and out like baboons, where we used to sit like them and eat, our head between our knees, our fingers in the pot, hiding away so that the others wouldn't see our food ... I could stand there! There was room for me to stand straight. You know what that is? Listen now. I'm going to use a word. Freedom! *Ja*, I've heard them talk it. Freedom! That's what the whiteman gave us. I've got my feelings too, sister. It was a big one I had when I stood there. That's why I laughed, why I was happy. When we picked up our things and started to walk I wanted to sing. It was Freedom!
LENA. You still got it, *ou ding*?
[*Boesman starts at her dumbly. He wonders around aimlessly, looking at the fire, the other two, the shelter, as if he were itemizing every detail in his present situation. Lena watches him.*]
You lost it?
[*Boesman doesn't answer.*]
Your big word? That made you so happy?

(100)

QUESTION 3:

SOUTH AFRICAN SHORT FICTION

Es'kia Mphahlele: "Mrs Plum"

> I was learning. I was growing up. Every time I thought of Madam, she became more and more like a dark forest which one fears to enter, and which one will never know. But there were several times when I thought, This woman is easy to understand, she is like all other white women.

Discuss how Karabo, in Mphahlele's "Mrs Plum," grows and develops towards an understanding of her social world and her place in it.

(100)

QUESTION 4:

Phaswane Mpe: *Welcome to Our Hillbrow*

A "word is a bridge thrown between myself and another. If one end of the bridge depends on me, then the other depends on my addressee. A word is territory shared by both addresser and addressee" (Bakhtin 1973: 86, my emphasis).

Using the quotation by Bakhtin above as a point of departure, write an essay in which you discuss the ever-expanding community of Phaswane Mpe's novel, *Welcome to Our Hillbrow.*

(100)

END OF PAPER