



DEPARTMENT OF ENGLISH

SUPPLEMENTARY EXAMINATION: DECEMBER 2016

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 EXAM BOOKLET, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT THE BOOKLET.**

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

Provide a close analysis of this extract from the novel showing how it reveals Lily Briscoe's meditations on her relationship with Mrs Ramsay.

Your essay should include commentary on these aspects of the passage:

- (i) The similarities and differences between Lily and Mrs Ramsay;
- (ii) The frustration that Lily feels at not being able to answer the simple question, "[w]hat is the meaning of life?"
- (iii) The significance of the underlined passages to Lily's understanding of Mrs Ramsay.

"Like a work of art," she repeated, looking from her canvas to the drawing-room steps and back again. She must rest for a moment. And, resting, looking from one to the other vaguely, the old question which traversed the sky of the soul perpetually, the vast, the general question which was apt to particularise itself at such moments as these, when she released faculties that had been on the strain, stood over her, paused over her, darkened over her. What is the meaning of life? That was all—a simple question; one that tended to close in on one with years. The great revelation had never come. The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one. This, that, and the other; herself and Charles Tansley and the breaking wave; Mrs Ramsay bringing them together; Mrs Ramsay saying, "Life stand still here"; Mrs Ramsay making of the moment something permanent (as in another sphere Lily herself tried to make of the moment something permanent)—this was of the nature of a revelation. In the midst of chaos there was shape; this eternal passing and flowing (she looked at the clouds going and the leaves shaking) was struck into stability. Life stand still here, Mrs Ramsay said. "Mrs Ramsay! Mrs Ramsay!" she repeated. She owed it all to her.

– *To the Lighthouse*, part 3, pp. 175–176

(100)

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

Using the given extract as a point of departure, discuss the relationship between national identity and the individual as Ondaatje represents it in *The English Patient*. Your answer must include an explanation of how the characterization of the four main protagonists, as well as the setting, functions in establishing this relationship.

'The trouble with all of us is we are where we shouldn't be. What are we doing in Africa, in Italy? What is Kip doing dismantling bombs in orchards, for God's sake? What is he doing fighting English wars? A farmer on the Western front cannot prune a tree without ruining his saw. Why? Because of the amount of shrapnel shot into it during the *last* war. Even the trees are thick with diseases we brought. The armies indoctrinate you and leave you here and fuck off somewhere else to cause trouble, inky-dinky parlez-vous. We should all move out together' (2004[1992]:129).

(100)

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

Using the extract below as a starting point, write an essay in which you discuss the significance of boundaries and classification in *The God of Small Things*.

Looking back now, to Rahel it seemed as though this difficulty that their family had with classification ran much deeper than the jam-jelly question.

Perhaps, Ammu, Estha and she were the worst transgressors. But it wasn't just them. It was others too. They all broke the rules. They all crossed into forbidden territory. They all tampered with the laws that make grandmothers grandmothers, uncles uncles, mothers mothers, cousins cousins, jam jam, and jelly jelly.

It was a time when uncles became fathers, mothers, lovers, and cousins died and had funerals (pp. 30-31).

(100)

QUESTION 4: Don DeLillo's *Falling Man*

Falling Man begins and ends with the same event: Keith Neudecker's experience of the attack on New York's World Trade Centre on 11 September 2001. Why? What is the effect? Write an essay in which you support your answers.

(100)

END OF PAPER