



## *DEPARTMENT OF ENGLISH*

MAIN EXAMINATION: NOVEMBER 2017

COURSE: ENGLISH 3B

TIME: 3 HOURS

COURSE CODE: ENG3B21; ENG3BB3

MARKS: 300

EXAMINERS:

1. Dr S Mngadi  
Dr B Grogan  
Mr T Tsehloane  
Ms N-L Wales
2. Prof F. Kalua (UNISA)

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THIS PAPER CONSISTS OF THREE (3) PAGES

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### INSTRUCTIONS:

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

### QUESTION 1: Chimamanda Adichie's "Jumping Monkey Hill"

I've always felt that it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person. The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar.

(Chimamanda Ngozi Adichie, "The Danger of a Single Story")

Taking this quotation from Adichie's public lecture, "The Danger of a Single Story", as a starting point, write an essay in which you discuss how "Jumping Monkey Hill" critiques Western expectations of African literature.

(100)

### QUESTION 2: Arundhati Roy's *The God of Small Things*

Using the extract below as a starting point, write an essay in which you discuss family as a form of classification in Arundhati Roy's *The God of Small Things*. In the course of your essay, consider:

- Mammachi's and Baby Kochamma's concern with purity;
- Mammachi and Baby Kochamma's differing treatment of Sophie Mol and the twins, Estha and Rahel;
- Mammachi's different responses to: a) Ammu and Velutha's relationship, b) Margaret, and c) Chacko's affairs with the women from the pickle factory.

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 (30-31).

(100)

**QUESTION 3: Ralph Ellison's *Invisible Man***

Using the passage below as your starting point, analyse the ways in which the interplay between invisibility and visibility serves to illuminate the ambiguities of identity and difference in Ellison's novel.

I am an invisible man. [...] I am a man of substance, of flesh and bone, fibre and liquids – and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination – indeed, everything and anything except me.  
(*Invisible Man*, "Prologue")

(100)

**QUESTION 4: Toni Morrison's *Beloved***

Most critics writing on *Beloved* see it primarily as the story of women – specifically as the story of Sethe – and ignore the central roles of men such as Paul D [...] However, Sethe's story is not the only voice of importance in *Beloved*. A close reading of the novel reveals that about half the story is concerned with Paul D's experiences and his struggles for wholeness and meaningful manhood (Dzregah, A E, 2002:86-7).

Using the above critical observation as a starting point, discuss how Morrison's *Beloved* chronicles Paul D's struggle and movement from conventional notions of masculinity towards an alternative and liberating kind of masculinity.

(100)

**END OF PAPER**