



DEPARTMENT OF ENGLISH

JULY SUPPLEMENTARY EXAMINATION 2018

COURSE: ENGLISH 1A

TIME: 3 HOURS

COURSE CODE: ENG1A11 ENG1AA1

MARKS: 200

EXAMINERS: 1. Prof S Mngadi
Ms D Labuschagne
Mr T Tsehloane

THIS PAPER CONSISTS OF FOUR (4) PAGES

Instructions:

1. ANSWER ANY TWO (2) OF THE THREE GIVEN QUESTIONS.
2. PLEASE ANSWER EACH QUESTION IN A SEPARATE BOOKLET, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT OF THE EXAM BOOKLET.
3. EACH ESSAY MUST HAVE FIVE PARAGRAPHS: AN INTRODUCTORY PARAGRAPH, THREE PARAGRAPHS ON EACH OF THE NARRATIVE TECHNIQUES, AND A CONCLUDING PARAGRAPH. EACH OF THE BODY PARAGRAPHS MUST HAVE A CLEAR TOPIC STATEMENT THAT INDICATES WHAT THAT PARTICULAR PARAGRAPH IS GOING TO BE ABOUT.

QUESTION 1: SHORT FICTION 1 – SHIRLEY JACKSON, "THE LOTTERY"

Carefully read the following extracts:

The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; [...] in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner" (Jackson 2014: 64).

[...]

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. [...] Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times (64).

[...]

The original paraphernalia for the lottery had been lost long ago [...] There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here (65).

[...]

The black box grew shabbier each year; by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained (65).

[...]

The people had done it so many times that they only half listened to the directions; most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said, "Hi, Joe." They grinned at one another humorlessly and nervously (67).

With reference to these extracts, write a five-paragraph essay in which you show how Shirley Jackson criticizes a blind adherence to outdated tradition, through her use of

- (1) narrative structure,
- (2) foreshadowing, and
- (3) symbolism.

You must use quotations from the given extracts to support your argument, as well as those from other parts of the story, where relevant.

All quotations must be correctly integrated and discussed.

Make sure that your essay provides a statement regarding the main concern of the story.

(100)

QUESTION 2: SHORT FICTION 2 – NGUGI WA THIONG’O, “A MERCEDES FUNERAL”

Carefully read the following extract:

The narrator swallowed one or two glasses in quick succession. I followed his example. It was as if we all had witnessed a nasty scene and we wanted to drown the memory of it. The narrator after a time tried to break the sombre atmosphere with exaggerated unconcern and cynicism...He could not quite recapture the original tone of light entertainment...Wahinya, whom I had never met but whom I felt I knew, had come back to haunt our drinking peace.

With reference to this extract, write a five-paragraph essay in which you discuss how the unfolding tragi-comedy of Wahinya’s life and death is a protest against and lament for a society that honours an individual who is dead as a compensation for what it failed to provide when he was still alive. You must focus specifically on the use of

- (1) characterisation,
- (2) narrative point of view, and
- (3) setting.

You must use quotations from the given extracts to support your argument, as well as those from other parts of the story, where relevant.

All quotations must be correctly integrated and discussed.

(100)

QUESTION 3: LONG FICTION – J.D. SALINGER, *THE CATCHER IN THE RYE*

Finally, what I decided I’d do, I decided I’d go away. I decided I’d never go home again and I’d never go away to another school again. I decided I’d just see old Phoebe and sort of say good-bye to her and all . . . , and then I’d start hitchhiking my way out West. What I’d do, I figured, I’d go down to the Holland Tunnel and bum a ride, and then I’d bum another one, and another one, and another one, and in a few days I’d be somewhere out West where it was very pretty and sunny and where nobody’d know me and I’d get a job. I figured I could get a job at a filling station somewhere, putting gas and oil in people’s cars. I didn’t care what kind of job it was, though. Just so people didn’t know me and I didn’t know anybody. I thought what I’d do was, I’d pretend I was one of those deaf-mutes. That way I wouldn’t have to have any goddam stupid conversations with anybody. If anybody wanted to tell me something, they’d have to write it on a piece of paper and shove it over to me. They’d be bored as hell doing that after a

while, and then I'd be through with having conversations for the rest of my life. Everybody'd think I was just a poor deaf-mute bastard and they'd leave me alone. They'd let me put gas and oil in their stupid cars, and they'd pay me a salary and all for it, and I'd build me a little cabin somewhere with the dough I made and live there for the rest of my life. I'd build it right near the woods, but not right in them, because I'd want it to be sunny as hell all the time. I'd cook all my own food, and later on, if I wanted to get married or something, I'd meet this beautiful girl that was also a deaf-mute and we'd get married. She'd come and live in my cabin with me, and if she wanted to say something to me, she'd have to write it on a goddam piece of paper, like everybody else. If we had any children, we'd hide them somewhere. We could buy them a lot of books and teach them how to read and write by ourselves (178-9).

Discuss the various ways in which passages such as the above serve to establish a critical distance between Holden's narrative perspective and his world. In your discussion, you must also pay attention to the ways in which Holden's narrative is a reflection on the art of storytelling.

You must use quotations from the given extract to support your argument, as well as those from other parts of the novel, where relevant.

All quotations must be correctly integrated and discussed.

(100)

END OF PAPER