



UNIVERSITY
OF
JOHANNESBURG

DEPARTMENT OF ENGLISH

JANUARY EXAMINATION 2019

COURSE: ENGLISH 3B

TIME: 3 HOURS

COURSE CODE: ENG3B21; ENG3BB3

MARKS: 300

EXAMINERS:

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

THIS PAPER CONSISTS OF FIVE (5) PAGES

INSTRUCTIONS:

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

QUESTION 1: CHINUA ACHEBE, *THINGS FALL APART*

Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his temper, and so did his little children. Perhaps down in his heart Okonkwo was not a cruel man. But his whole life was dominated by fear, the fear of failure and weakness.... And so Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness.

(Chinua Achebe, *Things Fall Apart*, pp. 10-11)

Taking the quotation above as a starting point, discuss how Okonkwo is responsible for his initial rise to greatness and also his ultimate downfall and tragedy at the end of the novel.

(100)

QUESTION 2: E.M. FORSTER, *A PASSAGE TO INDIA*

Provide a detailed analysis of the following extract (from Part II, Chapter XIV), in which you consider the significance of the Marabar caves for Mrs Moore. Your essay should also consider the caves' importance within the novel as a whole.

The more she thought over it, the more disagreeable and frightening it became. She minded it much more now than at the time. The crush and the smells she could forget, but the echo began in some indescribable way to undermine her hold on life. Coming at a moment when she chanced to be fatigued, it had managed to murmur: 'Pathos, piety, courage – they exist, but are identical, and so is filth. Everything exists, nothing has value.' If one had spoken vileness in that place, or quoted lofty poetry, the comment would have been the same – 'ou-boum'. If one had spoken with the tongues of angels and pleaded for all the unhappiness and misunderstanding in the world, past, present, and to come, for all the misery men must undergo whatever their opinion and position, and however much they dodge or bluff – it would amount to the same, the serpent would descend and return to the ceiling. [...] Suddenly, at the edge of her mind, Religion appeared, poor little talkative Christianity, and she knew that all its divine words from 'Let there be light' to 'It is finished' only amount to 'boum'. Then she was terrified over an area larger than usual; the universe, never comprehensible to her intellect, offered no repose to her soul [...] She

sat motionless with horror [...] For a time she thought, 'I am going to be ill,' to comfort herself, then she surrendered to the vision. She lost all interest, even in Aziz, and the affectionate and sincere words that she had spoken to him seemed no longer hers but the air's.

(E.M. Forster, *A Passage to India*, pp. 139–40)

(100)

OR

QUESTION 3: ARUNDHATI ROY, *THE GOD OF SMALL THINGS*

Using the extract below as a starting point, write an essay in which you discuss how the structure of *The God of Small Things* reflects Roy's concern with categories and order. Your essay must include analysis and discussion of examples from within the text that reflect on the relationship between structure, categories and order.

It didn't matter that the story had begun, because kathakali discovered long ago that the secret of the Great Stories is that they *have* no secrets. The Great Stories are the ones you have heard and want to hear again. The ones you can enter anywhere and inhabit comfortably. They don't deceive you with thrills and trick endings. They don't surprise you with the unforeseen. They are as familiar as the house you live in. Or the smell of your lover's skin. You know how they end, yet you listen as though you don't. In the way that although you know that one day you will die, you live as though you won't.

(Arundhati Roy, *The God of Small Things*, p.229, italics in original)

(100)

OR

QUESTION 4: RALPH ELLISON, *INVISIBLE MAN*

In what senses does the narrator use the concepts of “light” and “darkness” in the following passage? Examine the multiple implications of these concepts for reading the novel’s discourse on race and racism in 1950s America.

My hole is warm and full of light. Yes, *full* of light. I doubt if there is a brighter spot in all New York than this hole of mine, and I do not exclude Broadway. Or the Empire State Building on a photographer’s dream night. But that is taking advantage of you. Those two spots are among the darkest of our whole civilization – pardon me, our whole *culture* (an important distinction, I’ve heard) – which might sound like a hoax, or a contradiction, but that (by contradiction, I mean) is how the world moves: Not like an arrow, but a boomerang. (Beware of those who speak of the *spiral* of history; they are preparing a boomerang. Keep a steel helmet handy.) I know; I have been boomeranged across my head so much that I now can see the darkness of lightness. And I love light. Perhaps you’ll think it strange that an invisible man should need light, desire light, love light. But maybe it is exactly because I *am* invisible. Light confirms my reality, gives birth to my form.

(Ralph Ellison, *Invisible Man*, “Prologue”)

(100)

OR

QUESTION 5: TONI MORRISON, *BELOVED*

He, he. He who had eaten raw meat barely dead, who under plum trees bursting with blossoms had crunched through a dove’s breast before its heart stopped beating. Because he was a man and a man could do what he would: be still for six hours in a dry well while night dropped; fight raccoon with his hands and win; watch another man, whom he loved better than his brothers, roast without a tear just so the roasters would know what a man was like. And it was he, that man, who had walked from Georgia to Delaware, who could not go or stay put where he wanted to in 124—shame.

(Toni Morrison, *Beloved*, p. 148)

Using the quotation above as a starting point, discuss the development of Paul D's character from the conventional notion of masculinity towards a more liberating masculinity.

(100)

END OF PAPER