

DEPARTMENT OF ENGLISH

JUNE EXAMINATION 2020

COURSE: ENGLISH 2A

DUE: 19 JUNE 2020 AT 11:30

COURSE CODE: ENG2AA2 ENG2A11

MARKS: 200

EXAMINERS:

1. Prof. S Mngadi
2. Dr LV Graham
3. Ms S Wilcock
4. Dr M Dass
5. Ms T Masombuka

THIS PAPER CONSISTS OF SIX (6) PAGES

Instructions:

1. **THIS PAPER CONSISTS OF FIVE (5) SECTIONS, AND FIVE (5) QUESTIONS. YOU ARE REQUIRED TO ANSWER TWO (2) QUESTIONS FROM TWO (2) DIFFERENT SECTIONS.**
2. **YOU MUST TYPE OUT YOUR ANSWERS TO YOUR SELECTED QUESTIONS USING A WORD PROCESSING PROGRAMME. YOU THEN SUBMIT EACH ANSWER INDIVIDUALLY TO TURN-IT-IN ON THE DUE DATE. IN OTHER WORDS, YOU MUST SAVE EACH ANSWER AS AN INDIVIDUAL FILE AND YOU MUST ULTIMATELY SUBMIT TWO (2) SEPARATE FILES TO TURN-IT-IN. PLEASE BE SURE TO SUBMIT TO THE CORRECT TURN-IT-IN PORTAL. THERE ARE DISTINCT TURN-IT-IN PORTALS FOR EACH SECTION OF THIS EXAMINATION WHICH CAN BE FOUND UNDER WEEK 13 OF THE ENGLISH 2A BLACKBOARD SITE.**
3. **YOU MUST INCLUDE A COVER PAGE, INCLUDING A SIGNED PLAGIARISM DECLARATION WITH EACH SUBMISSION. YOU MUST ALSO INCLUDE A BIBLIOGRAPHY IN WHICH YOU CITE ALL SOURCES USED TO WRITE YOUR ANSWERS.**

SECTION A: *CRY, THE BELOVED COUNTRY*, ALAN PATON

QUESTION 1:

Using an analysis of the passage below as a starting point, write an essay in which you examine race (representations of white people and black people) and gender (representations of women and men) in *Cry, the Beloved Country* (1948).

He went out of the door, and she watched him through the little window, walking slowly to the door of the church. Then she sat down at his table, and put her head on it, and was silent, with the patient suffering of black women, with the suffering of oxen, with the suffering of any that are mute. (Paton, 1948, Book 1 chapter 2)

You should begin your essay by placing the extract below into context and by analysing it carefully.

Your essay should address the following concerns:

- In your introduction, you should consider the position of the author, Alan Paton, as a white liberal.
- What does it mean for black women to be compared to “oxen”?
- And what does it mean to call them “mute”?
- What are the differences between the representations of black and white men, and between black and white women?
- In your conclusion, you should focus on summarising the novel’s representation of black women in particular.

(100)

SECTION B: *MINE BOY*, PETER ABRAHAMS

QUESTION 2:

LEAH]: But listen to me Xuma from the north, you are a baby with people. I can be your mother with people. Now listen to me, maybe you will understand and maybe you will not, but listen. I like you because you are here but you are not here. . . . No. You don't understand. . . . I am here, you see, I come from my people, but I am no longer of my people. It is so in the city and I have been here many years. And the city makes you strange to the ways of your people, you see?

(Chapter 2, p. 10)

[ELIZA]: I am no good and I cannot help myself. It will be right if you hate me. You should beat me. But inside me there is something wrong. And it is because I want the things of the white people. I want to be like the white people and go where they go and do the things they do and I am black. I cannot help it. Inside I am not black and I do not want to be a black. I want to be like they are, you understand, Xuma. It is no good but I cannot help it. It is just so. And it is that makes me hurt you. . . .

Please understand.

(Chapter 5, p. 60)

[MAISY]: You know who I mean. Eliza. But she won't have you. You're not good enough for *her*. She thinks she's a queen, that one! She wants people who smoke cigars like the white folk and have motor cars and wears suits every day. Come on, Xuma, don't waste your time on her, she'll just pull up her nose at you. I'll show you some fun! I'll show you the city can be good! Come. . . .

(Chapter 5, P. 54)

[DI] (*to Paddy O'Shea, Xuma's mine boss*): So many of the people who consider themselves progressive have their own weird notions about the native, but they all have one thing in common. They want to decide who the good native is and they want to do good things for him. You know what I mean. They want to lead him. To tell him what to do. They want to think for him and he must accept their thoughts. And they like him to depend on them. Your Zuma [Xuma] makes an excellent "good native" for progressive folk. That's why you like him.

[. . .]

I am more interested in his girl [Eliza]. She wants and she resents. She's a social animal; he's not. (Chapter 6, pp. 68-69)

Using the above extracts from *Mine Boy* as your starting point, discuss Abrahams's use of Xuma's encounters with these characters to comment on the nature of gender, race and class relations in the city.

(100)

SECTION C: THE *DRUM* STORIES: "THE DIGNITY OF BEGGING", BLOKE MODISANE

QUESTION 3:

With reference to the extract below, write an essay in which you discuss how Nathaniel uses what he characterises as the "profession" of begging in Johannesburg to attempt to take back the dignity he is denied as a black person with a disability.

I left home because my parents did not understand, they almost made me a neurotic. They were afraid to walk freely about the house, everybody sat down as if the house was full of cripples. They treated me like a new-born babe, all the things I wanted were brought to me, I was not even allowed to get myself some water. This excessive kindness gradually began to irritate me, it became a constant reminder that I did not belong, that I was an invalid. It then became apparent that they would soon put the food into my mouth, run my jaws up and down, and push it down my throat. This idea gave me my cue, I packed my things and left. (12)

Your response must focus on the following elements:

- (1) Nathaniel's position as an outsider figure;
- (2) His subversion of societal norms and expectations; and
- (3) The story's characterisation of Johannesburg in relation to the rural areas.

- You must use quotations from the given extracts to support your argument, as well as textual evidence from other parts of the story, where relevant.
- Briefly contextualise the extract, showing how it relates to events in the story, and connect textual evidence to the concerns in the question.
- All quotations must be correctly integrated and discussed.

(100)

SECTION D: *WELCOME TO OUR HILLBROW*, PHASWANE MPE

QUESTION 4:

Using the quotation below as a starting point, discuss the ways in which *Welcome to Our Hillbrow* connects the rural village of Tiragalong with Hillbrow.

You discovered, on arriving in Hillbrow, that to be drawn away from Tiragalong also went hand-in-hand with a loss of interest in Hillbrow. Because Tiragalong was in Hillbrow. You always took Tiragalong with you in your consciousness whenever you came to Hillbrow or any other place. In the same way, you carried Hillbrow with you always.

(Mpe 2001: 48–49)

Your essay should do the following:

- Place the extract in context;
- Discuss the ways in which Refentše's journey in the novel allows him to come to the conclusion contained in the extract;
- Consider why Mpe chooses to connect the city and village in several ways.

(100)

SECTION E: *ZOO CITY*, LAUREN BEUKES

QUESTION 5:

There's a mossy reek that clings to his fur and his claws, but it's earthy and clean compared to the choke of stewing garbage and black mould floating up the stairwell. Elysium Heights was condemned years ago.

(Beukes, 2010:2)

Using the above quote as your starting point, discuss the ways in which *Zoo City* portrays and contrasts the cynicisms and hopes of a post-democratic South Africa.

Your essay should make reference to:

- the setting,
- the characters,
- and the phenomenon of “acquired aposymbiotic familiarism”.

(100)

END OF PAPER