

ENG1501 FOUNDATIONS IN LITERARY STUDIES EXAM PACK (2014 -2016)

OCTOBER/NOVEMBER 2014 MEMORANDUM

QUESTION 1: Seasons come to pass (Moffett and Mphahlele, eds.) – Let me not to the marriage of the true minds (William Shakespeare)

MODEL ESSAY/ ANSWER

"Let Me Not to the Marriage of True Minds" to a traditional form of poems which are known as the Elizabethan or Shakespearean sonnet. A sonnet is a fourteen-line lyric poem, traditionally written in iambic pentameter – that is, in lines ten syllables long with accents faking on every second syllable. The Shakespearean sonnet is divided into four parts. The first three parts are each four lines long and are known as quatrians, rhymed abab. The fourth part is called the couplet and is rhymed cc. The Shakespearean sonnet is often used to develop a sequence of metaphors or ideas one in each quatrain, while the couplet offers either summary or a new take on the preceding images or ideas. In Shakespearean sonnets, the rhyming couplet or the line of reasoning has a special function of wrapping up the argument presented in the poem. In this case, the persona's declaration, "Love is not love … the edge of doom" is further confirmed in the rhyming couplet. Here the idea of genuine love is placed in context – the relation of the poet himself to true love. He says: "If this be error and upon me proved/ I never writ nor no man ever loved."

The persona begins with a most ceremonial tone in the first lines of the poem. He expresses awe and firm conviction regarding the power of intellectual or spiritual love. He says:

"Let me not to the marriage of true minds

Admit impediments."



The speaker argues that the ideal romantic love is one that conjoins body and soul. For true love surpasses the corporeal, the "rosy lips and cheeks" and the temporal, the "brief hours and weeks." It remains constant and eternal "even to the edge of doom."

Furthermore, there is an earnestness to the tone of the speaker as he expresses this profound sentiment. By and large, the poet uses a tone of confidence, certainty and self-belief throughout the poem to put across his message. The passionate and self-assured tone permeates the whole sonnet. This tone is evident in the phrases and expressions such as: "Let me not …," "Love is not …," "Or bends with the remover …," "O, no! It is …," "Love alters not …" The tone helps us to realise that the speaker completely believes that love is the only eternal and indomitable force that overcomes and overwhelms all barriers, and that good and wholesome love is the key to overcoming mortality.

The overall meaning, theme or idea developed in Sonnet 116 is the theme of the eternity of true love through an elaborate and intricate cascade of images. Shakespeare states that love is essentially a mental relationship and the central property of love is truth. This truth basically alludes to fidelity and fidelity proceeds from and is anchored in the mind. The objective tone and impersonal language of the opening quatrain reinforces this theme. This kind of love is as far removed from the level of mere sensation as any human activity could be. Like all ideal forms, it operates on the level of abstract intellect or of the soul. Hence, it is immune to the physical, emotional or behavioural impediments that threatens lesser love.

In line 1 – 2 the persona says: "Let me not to the marriage of true minds / Admit impediments." According to these two lines, true soul mates – those with loyalty to each other should never admit or allow anything to hinder their love or come between them.

The love Shakespeare describes does not change no matter what difficulties and storms work against it. The speaker in line 2 – 3 says, "Love is not love/ Which alters when it alteration finds.

"O, no! It is an ever-fixed mark/ That looks on tempests and is never shaken" (Line 5-6). From these lines we get the idea of a lighthouse. No matter how great the storm, the lighthouse is the constant point of trust that a sailor may come back to in a storm. Shakespeare compares a healthy, loving relationship to a lighthouse providing stability and encouraging light. Also the



strong couple faces storms and does not run from them, realising storms die out. When weathered, storms are a catalyst for making us stronger.

True love "is the star to every wandering bark." Before modern navigational techniques were developed, sailors would use the stars for navigation. They could trust the stars to be consistent every day. Here, Shakespeare compares that constant, dependable star to a lover. This is the basis of trust. True lovers completely trust each other and know their love will stay consistent

Although Sonnet 116 has plenty metaphors there are no similes at all in this poem because of the absence of the words "like," "as" and "resembles" every time the speaker of the poem makes a comparison. For example, when the poet states that love "is an ever-fixed mark," he is comparing love to a lighthouse (an ever-fixed mark) by actually stating that love is the lighthouse not that love is like a lighthouse.

Overall, the figures of speech in the poem are metaphors comparing symbols such as a star that can be used as a guide through life and love. The images and metaphors contained in the sonnet effectively establish the idea that true love is ever-lasting. The first metaphor in line 5 compares love with "an ever-fixed mark" such as a mountain used as a landmark to find one's way. Line 6 refers to this "mark" as one that would look on storms or tempests and still not moved. Additionally, the storms represent trials, tribulations or crises through which people travel or encounter in life. Then in line 7 the speaker identifies the mark as a star that cannot be shaken by anything earthly but also has an unidentifiable worth.

In line 8, the speaker claims that, "Love's not Time's fool." This phrase use personification for both Love and Time which gives each an identity to which the reader can more likely relate. The poet's use of personification, that is writing about Love and Time as though they had human qualities gives the sonnet great power, thereby contributing to a greater understanding of its theme. Love and Time are now pitted against each other as if for battle, but the speaker says that true love will not lose against time. Personification is used to help the reader see how people have claimed that Time is and excuse for failing love, but as a matter of fact, true love would not fade over time.

At a personal level the writer of this essay strongly share the same notions of love expressed in Sonnet 116'. True love in reality should not be affected by change, especially the physical change in the beloved. True love, like the love of God is constant and immutable. In other



words no matter how much the physical appearance of the beloved may fade over time, true love does not fade.

QUESTION 2: Introduction to English Literary Studies – The Great Gatsby (F. Scott Fitzgerald)

SAMPLE RESPONSE

The passage is written in the first person narrative point of view which portrays exactly what the character sees or experiences. Basically, the writer uses the first person singular pronoun "I" and other personal pronouns variations such as "me" and "my." By and large, the first person narrative is the most appropriate for this text since this allows the reader to see the protagonist's point of view including personal opinions, thoughts and feelings of the narrator. In this text, the first person narrative appears in the form of an interior monologue and stream of consciousness. The narrator takes us back to his previous encounters through a bit of flashback thereby sharing events that he has experienced in the past.

Nick Carraway in this passage provides the reader with the advice which has once been given by his father during his "younger and more vulnerable years." His father's advice made him to grow up "in a reserved way" and "inclined to reserve all judgements." This phrase suggest that Nick developed a habit of being non-judgemental and tolerant of people. He hold up his tongue when being spoken to and avoids judging people. By and large, he delays the process of judging, criticising or giving his personal opinions after a person behave in a certain fashion.

The habit of reserving his judgement bring a multiplicity of negative results or consequences on Nick's life as he grew up. First and foremost, this character trait "opened up many curious natures" in him. This means that he become more inquisitive, intrigued, eccentric and abnormal in the way he do things or react to situations. In addition by reserving his judgement he became "the victim of a few veteran bores." Over and above all, due to his quietness and reserved nature at the university he attended he was accused of being a politician or a secret agent of some sought.



In this passage Nick expose his inner psychological conflict and allow the reader to discern his line of thinking. Nick has come to realise that his father's advice which recommends to pursue a reserved judgement has its shortcomings. When Nick experiences a lot of discomforts and nasty experiences he thinks behaving in an unusually communicative manner is the recipe of "the abnormal mind." In a nutshell, Nick is contemplating to change and rebel against his father's advice and succumb to peer pressure and adopt a "plagiaristic behaviour." Nick also thinks by reserving judgement he is suppressing his inner urge to speak out and express himself.

The fact that Nick now wants to violate his father's "fundamental decencies" and consider it as "parcelled out unequally at birth" make the reader to doubt his view of being an honesty person who respect his father's childhood advice.

To crown it all, this passage portray a first person narrator who is at crossroads. Nick has suffered a lot due to a habit he adopted after being given some advice by his father. In the later years he suffered a lot due to the stance of reserving his judgement. Now he wants to discard this habit despite pledging that he would stick to his father's advice.

QUESTION 3: The Catcher in the Rye (J.D. Salinger)

Discuss how the novel represents the main protagonist's psychological growth towards maturity.

According to many critics and scholars, *The Catcher in the Rye* is a bildungsroman – a novel about a young character's growth to maturity.

According to Merriam-Webster a bildungsroman is a novel that deals with the formative years of the main character … his/her psychological development and moral education. It usually ends on a positive note with the hero's foolish mistakes and painful disappointments over and a life of usefulness ahead.



CHARACTERISTICS OF THE GENRE

A bildungsroman is a coming of age novel that concentrates on the moral and psychological growth of the main character. Usually the novel begins with a traumatic experience or event, which causes the protagonist to evaluate his/her life. In the process of a self-journey, the character questions the rigid values of society and rebels against them. Through this long and arduous road of self-discovery the protagonist gains maturity and evaluates his/her place in society. Although the ending is typically positive, it may be tempered by nostalgia or resignation.

- The protagonist experiences a gradual development from child or a childish mind to adult.
- The protagonist often feels alienated.
- It is typical that the protagonist grows mentally the story
- The novel is usually written in the first person narrative.
- The novel is confessional in tone.

THE MODEL ESSAY

The Catcher in the Rye is actually a story of a teenager who is abandoning a childhood life and moving towards adulthood. The protagonist teenager, Holden Caulfield, narrates in the first person, describing what he himself sees and experiences, providing his own commentary on the events and the people he describes. Holden's tone varies between disgust, cynicism, bitterness and nostalgic longing. The protagonist experiences internal conflict – part of him wants to connect with other people on an adult level and more specifically to have sexual encounter – while part of him want to reject the adult world as "phony" and to retreat into his own memories of childhood.

The protagonist in the novel is called Holden and he is already a teenager when we meet him the last time. Holden develops during the novel. He is an unhappy teenager who questions how to live in a world that is often difficult to live in. In addition he is not satisfied at all when he is in school and he keeps thinking about leaving it and therefore also leaving his fellow students, who he is annoying constantly. This shows clearly the gradual development in his mind and his distance to his social connections, which is just getting bigger and is a result of the process of maturity.



Holden resists his own development towards maturity and wishes for others to do the same. Holden wishes "to retreat backwards into the world he is leaving – that of childhood innocence – rather than advance into adolescence, maturity and the world of adult American society. Furthermore, by wearing his hat backwards, Holden resembles a baseball catcher. This resemblance connects Holden to his dream of becoming a catcher of innocent children who come close too close to the cliff edge of a field of rye. Though he wears it backward like a baseball cap, the red hunting hat is a bizarre accessory for Holden, considering that he does not hunt in the conventional sense of the term. When Ackley question Holden for wearing deer-hunting hat, Holden corrects him, saying, "This is a people shooting hat … l shoot people in this hat."(p.22) Therefore, Holden identifies the hat with his aggressive tendencies towards others, especially those of the adult world. As a protector of innocence, Holden often verbally attack or shoots phony people who accepts the artificiality and conventionality of growing up. Thus, the red hunting hat manifests Holden's clinging to his childhood and his struggle to come of age.

While most coming-of-age stories show the main character's movement from childhood or youth to adulthood or young adulthood, Holden is more complicated because growing up is about the last thing he wants to do. The writer of the novel dumps us straight in the middle of Holden's maturation. He has lost his innocence but has not quite made it into adulthood. In fact, making it into adulthood – which to him is synonymous with "phonyhood" – is about the last thing he wants to do. Only in the end when he seems to realise that being an adult does not have to mean being a phony, do we get the hint that he just might grow up after all.

Holden is an unusual protagonist for a bildungsroman because his central goal is to resist the process of maturity itself. His thoughts about the Museum of Natural History demonstrate that Holden fears change and is overwhelmed by complexity. He wants everything to be easily understandable and externally fixed, like the statues of Eskimos and Indians in the museum. He is frightened because he is guilty of the sins he criticises in others and because he cannot understand everything around him. Nevertheless, he refuses to acknowledge this fear, expressing it only in a few instances – for example, when he talks about sex and admits that "[s]ex is something l just don't understand. L swear to God l don't" (Chapter 9). Instead of acknowledging that adulthood scares and mystifies him, Holden invents a fantasy that adulthood is a world of superficiality and hypocrisy ("phoniness"), while childhood is a world of innocence, curiosity and honesty. Nothing reveals his image of these two worlds better than



his fantasy about the catcher in the rye: he imagines childhood as an idyllic field of rye in which children romp and play. Adulthood for the children of this world is perceived by Holden as equivalent to death – a fatal fall over the edge of a cliff. Holden's created understandings of childhood and adulthood allow him to cut himself off from the world by covering himself with a protective armour of cynicism.

Holden's attitude and tone are unchanged throughout the novel. He did not mature since the story begins. The novel opens with Holden carelessly tossing around the fact that he has been expelled from Pencey Prep (p.2). Though Holden has previously been kicked out of three other prestigious schools, he is completely apathetic about the situation. He has no drive, no concern or outlook for his future whatsoever. Even after everything that Holden experiences throughout the novel, his attitude is unchanged at the conclusion. Holden asserts: "and what school lm supposed to go to next fall, after l get out of here, but l don't feel like it. I really don't. That stuff interest me too much right now (p.213). This statement unequivocally proves that Holden has not matured at all.

Holden is contemptuous, bitter, judgemental not just in the beginning but throughout the entire narration. He is constantly judging everyone he comes into contact with. He speaks about Mr. Spencer (p.10), a professor at Pencey Prep, in the same patronising tone he describes a particular psychoanalyst with (p.213). Though the events take place several months apart, Holden's attitude is consistent. He continues to have a cynical patronising and overall pessimistic outlook on people and life in general.

QUESTION 4: *The Road to Mecca* (Athol Fugard)

Describe the forms of oppression Katrina, Elsa and Miss Helen encounter and explain what they do to combat it.

The three women characters in the play, *The Road to Mecca*, experience various forms of oppression. Katrina experiences marital and racial oppression while Elsa mainly experiences social oppression and Miss Helen experiences religious and social oppression. In this essay the writer will describe the above mentioned forms of oppression encountered by the female



characters as well as explain the endeavours they put in place so as to combat the forms of oppression which bedevilled them.

First and foremost, Katrina encounter domestic as well as marital abuse from her husband, Koo. Koo is a drunkard husband who verbally and physically abuse his wife. Over and above all, Koo make all kinds of threats to Katrina and the baby – he still does not believe that the paternity of the child is his responsibility. Due to this doubt, Katrina and Koo's marriage is not stable and it is devoid of happiness.

Secondly, Katrina is a coloured who works for Helen as a maid. Through this relationship, Katrina experiences racial oppression. As a coloured woman, she is subjected to the belief that she is as intelligent as white people. Even when Elsa is trying to defend Katrina's intelligence by telling Helen that Katrina can talk about more than babies and cleaning, it is still done in an oppressive manner which is coupled with some racist sentiments. For instance, Elsa says: "Your colored folk read newspapers too." Elsa might have good intentions but the phrasing is clearly grouping Katrina apart from Elsa and Miss Helen. Even though, Helen treats Katrina well, she is also patronising towards her.

On the other hand, Elsa is middle-aged white woman with a British heritage. Mostly she encountered social and political oppression. Elsa is an idealistic teacher of the African coloureds. As a teacher she experienced the social and political injustices his learners suffered due to the apartheid regime of the time. Even though she is indirectly oppressed she feels the political system is also hard on her. Possessed with youthful idealism, Elsa engages in a rigorous rejection of the Afrikaner system and encourages her black students to rebel against the status quo so as to combat the oppression she was experiencing as well.

At a personal level Elsa is also socially oppressed since she could not establish a stable marriage or intimate relationship with a man of his choice. Elsa has been involved with a married man, who has returned to his wife. After the man leaves her she discovered that she was pregnant and to avoid having a child out of wedlock she aborted the baby.

Contrary to Katrina and Elsa's oppression Helen by and large encounter religious oppression. After her husband's death she did not attend the Christian church services. She confessed to Reverend Marius that she has realised that her faith which brought her to church every Sunday was all a terrible lie. She had realised that sitting next to her husband, Stefanus year after year, listening to sermons, saying prayers and singing hymns was actually meaningless to her.



Therefore, since her husband's death, Miss Helen felt at liberty to pursue her true creativity. Subsequently, she filled her yard with cement statues of animals and wise men – all facing towards Mecca in the east. Helen's religious community was offended by her move to leave the church and they even object to her artistic Mecca and the statues she has created. Nevertheless, the road to Mecca symbolises Helen's freedom from the oppression she experienced growing up in a heavily religious village.

Beside religious oppression, Miss Helen also encounters social oppression. Her community is opposed to the life that Helen lives and it judges her new way of life. Reverend Marius insisted that Helen must go and stay in a home for the aged. By initiating that Helen must go and stay in the home for the aged Marius is pursuing the agenda of continuing to imprison Miss Helen. Marius' belief that Helen should be in an assisted living facility, rather continue to live independently and freely express herself represents an oppressive social system. Marius' proposal clearly shows how much society has a tendency to believe that those who move against the grain of society should be repressed.

QUESTION 5: When the Rain Clouds Gather (Bassie Head)

Discuss the theme of suffering as experienced by at least two characters in the novel.

SOME GUIDELINES AND SUGGESTIONS

When discussing the theme make reference to the following characters:

- Makhaya Maseko
- The people of Golema Mmidi
- Paulina Sebeso

Makhaya Maseko the protagonist is a refugee from South Africa who skips over the Botswanian border to escape imprisonment. Maseko has suffered under the apartheid system in his homeland. The protagonist has fled South Africa after serving prison time on a false charge of conspiracy against the white government. Although he is educated and wishing to



find some way to improve the lives of Africans, he is homeless, penniless and essentially rootless once he reaches safety in Botswana and he take refuge in Golema Mmidi.

The residents of Golema Mmidi suffers from the pressing evil of indigenous leaders who care only to increase their possessions and power at the expense of their subordinates. Man like Matenge, the local chief, maintain the tribal power by treating people like sheep and assuring white colonialists that this is the way to control them. Such man even take perverse pleasure in causing pain of those they see powerless:

"People were not people to him but things he kicked about, pawns to be used for his own amusement."

In addition the amoral force of the drought causes extensive suffering and leaves humans powerless before it. Characters in this novel live in a region prone to droughts, they long for rain.

The novel culminates when the country is struck by a particularly severe drought. Tragedy ensues when most of the villagers' herds die; as does Paulina's son who has been keeping her cattle in the grazing grounds a day's journey from the village.

Women characters form the backbone of the community. Paulina Sebeso is depicted as one of the suffering women in the community. She is beset and bedevilled by the personal tragedy of her husband's suicide, having accused of embezzlement, sets out for Golema Mmidi. She migrated with her son, Isaac and her daughter Lerato to start a new life. In this harsh environment, Paulina struggles against loneliness, frustration and male dominance. Paulina shows her true grit among the women where she emerges as an assertive leader. She is daring and different and although the women around her exploit her frustration of not having a man she soldiered on.

MAY/JUNE 2015 MEMORANDUM



QUESTION 1: SEASONS COME TO PASS – The Child who was shot dead by soldiers at Nyanga (Ingrid Jonker)

The poem, ***The child who was shot dead by soldiers at Nyanga*** contains some political innuendos and connotations no wonder why Former President Nelson Mandela read it to introduce his parliamentary address after the first non-racial and democratic election in South Africa in 1994. The poem was written with undertones of apartheid and freedom. President Mandela also selected this poem because it depicts the consequences of violence on innocent children. It expresses the devastating and common idea that violence within a country destroy innocent members of society such as women and children and in this way damaging the country and the future severely. By and large, President Mandela wanted to revive the memories of his audience about the atrocities and suffering which people undergo before they come to this moment of celebrating the recent freedom and democracy. In a way he alludes to the fact that this freedom came at a price – people suffered and those who suffered needs to be acknowledged and be remembered.

The poem portrays the atrocities of the time which were kept under hidden from everyday person. In a way president Mandela wanted to discourage ignorance and promote change.

The speaker repeats certain words and phrases throughout this poem. The phrase, "The child is not dead" is repeated in line 1 and line so as to establish a particular effect in the poem and for the readers. Over and above all, the phrase "the child" is repeated many times throughout the poem. The repetition in this is done for emphasis and pointing to the reader the most important features of the poem. Repetition of the word "child" highlights the innocence of childhood and the fact that the apartheid regime tremendously affect children. The effect of the repetition is to drive home the message into the memories and mind of the readers. The fact that the first two word of the title are repeated so many times in the poem means that the child who was shot dead is the main focus and focus of the poem. The fact of the child's death, is brought home to us again and again throughout the poem.

Tone and diction plays a crucial role in shaping the meaning of a poem. The poet did use a name so that she would write about a particular child. She uses a general reference by using the phrase, "the child." The poem do not refer to a particular child but it refers to all children in the townships such as Langa, Nyanga, Orlando and Sharpeville. The child in this poem is depicted as a symbol of all innocent children who were killed by soldiers during apartheid.



The child lifts his fists against his mother. This is image serves to amplify the fact that the memory of the child who died will live on.

Line 11 diction portrays the idea that despite the killing the desire for freedom cannot be extinguished hence "the child is not dead."

The diction used in this poem does not clearly elicit sentimental sympathy for the child being killed. Above all, the race or racial conflict is not very clear in this poem. The poet leaves too much room for personal inference and interpretation.

The diction of the poem mainly touches issues such as death and childhood.

Naming of places like Langa, Nyanga, Orlando, Sharpeville and Philippi is very significant. These are locations were most of the blacks live and

QUESTION 2: INTRODUCTION TO ENGLISH LITERARY STUDIES

LITERAL APPRECIATION OF AN UNSEEN POEM

GUIDELINES AND KEY SUGGESTIONS

Tone in poetry – tone is the attitude that the poet exhibits towards his subject or audience. This attitude may be expressed in the subject matter of the poem, the characters in the poem or the particular events that the poem describes. Furthermore, tone is conveyed in the style or manner of how the writer expresses his attitude and may come through in the poem's syntax, structure or vocabulary.

The tone of the poem suggests the writer's attitude towards the reader, also known as the audience or his attitude towards the thing that he is discussing in the poem.

To figure out the tone of a poem the reader must feel out the writer's attitude towards the subject or audience. A poem of praise conveys the tone of approval while satirical poem conveys an ironical tone. Tone can be formal, playful, angry, serious or humorous and the tone of a poem can even change throughout the poem. In describing a poem's tone use adjectives which accurately conveys your interpretation of the writer's attitude towards the subject or audience.



To identify a poem's tone consider two other important and related poetic elements: mood and voice. Tone is closely related to mood and voice and they will often give the reader insights into the poem's tone. The mood is synonymous with the atmosphere of the poem and the emotions and feelings that it evokes in the reader. The poem's tone or the writer's attitude toward his subject or audience helps create a particular kind of atmosphere or mood in the poem. The narrator of the poem is responsible for the poem's voice, conveying the narrator's attitude.

DISCUSSION OF THE TONE IN THE POEM

In this poem the poet is portraying feelings of being proud to be a bookworm. The speaker is a reading fanatic to such an extent the he sleeps or goes to bed with his book. The reading habit of the speaker is vivid and highly exaggerated, hence he says: "My book has never been too tired to go to bed with me." The poet's tone and voice portray that reading is pleasurable and productive, since he will never "has a headache or needs down-time to discuss the day."

The pronoun "my" in the opening line suggests feelings of possession and pride. The speaker is pleased by the attitude of a book towards him. The book is always at his disposal and he can hold it at any time and do whatever he wants with his book. The book is portrayed as very faithful and a reliable panacea and therapy to the reader: "It never says please not now I am not in the mood." The tone of openness and no strings attached is portrayed throughout the poem.

PERSONIFICATION IN POETRY

Personification is a figure of speech in which a thing, an idea or an animal is given human qualities or attributes. The no-human objects are portrayed in such a way that we feel they have the ability to act like human beings.

In other words personification is a figure of speech in which something that is not human is given human characteristics. This device is often used in poetry to enhance the meaning and beauty of poems. For example, "The sun is smiling" instead of saying "The sun is shining." Or "The flag is dancing." Instead of "The wind is moving the flag."

Using a human word to describe an object can make a poetic image seem more vivid. It can also give us an idea about how the narrator is feeling towards the object. For example, "The sun was smiling at me." Indicate that the speaker has positive feelings about the sunshine. On



the other hand, the narrator who says "The sun was glaring down" seems to have negative feelings about it.

DISCUSSION OF THE PERSONIFICATION OF THE BOOK

In this poem the book is given human attributes. First and foremost the book is portrayed as a thing which never gets tired. Only human beings gets tired because they are made of flesh and blood. Through personification, the poet conveys that the book is eager or enthusiastic and full of energy. The book is exuberant and more willing to be read even in the reader's sleep. By and large, the book is very generous to the speaker since it never says, "please not now I am not in the mood." The poet portrays the feeling that books are always at our disposal 24/7 and they are always willing to dance according to the tune of the reader. In other words the poet is saying that people should not shy away from books and have excuses for not reading because books are more than willing to be read.

The use of the word "beckons" (line 5) personify books as objects with a mouth and hands which they use to summon or call people to grab them and read them. All in all, this portrays a feeling that books are more than willing to be read. They do not refuse to be read. On the other hand, the poet seem to suggest that people are reluctant to read no wonder why the books are beckoning them. In real life people their colleagues if they seem nit to pay attention to them or whenever they need certain services from them.

Personification has also been used to portray the idea and feeling that books are humble and down-to-earth things. The poet says: "When I reach out to hold it between my fingers it eases into them, slides into my palm …." In a nutshell, books are at people's disposal and more than willing to be read. When the reader is tired the book also rests next to its reader waiting to be ready again.

It is also very interesting to note that the book is capable of seducing its reader. The through the seductiveness image portrays that just like a beautiful lady the book is alluring, tempting, attractive and enticing. In fact the book through the image of a beautiful woman is portrayed as a comforter and satisfying thing. Just like a lovely woman the book is full of "tenderness" and soothing sweet words which the reader feel satisfied and soothed due to the solace he derives from engaging with the book. The seductive image metaphorically equate reading a book to a sexual encounter which leads to sexual satisfaction.



QUESTION 3: THE CATCHER IN THE RYE

Does Holden gain maturity and insight over the course of the novel?

The novel presents a coming-of-age story but with a twist. The unusual pattern in this genre of fiction is for the protagonist to begin in turmoil, struggle toward maturity, face various obstacles that initially defeat him but that he can overcome through virtue and perseverance and eventually triumph. That is not Holden's story, however. Holden begins in turmoil, struggles in turmoil, has a moment of epiphany (a clarity of insight) watching Phoebe at the carrousel and eventually suffers physical and emotional collapse.

Holden's first response to adulthood is to try and avoid it by entering his own world where he is in control. Holden admits that he likes the fact "that everything always stays right where it is" which suggest that he is scared of changing, of growing up and becoming different. Holden wants to find security and the museum offers him a simplified version of life he desperately crave.

Holden's resistance to gain maturity is revealed when Phoebe asks him what he wants to be when he is older. Holden replies that he just wants to be the "Catcher in the Rye," meaning he wants to save children from falling off the "cliff." The author uses the cliff to symbolically refer to a child losing his own innocence and becoming an adult. The fact that Holden feels he wants to prevent children from falling into adulthood gives the reader an insight into his own mind. He is clearly scared and not emotionally ready to grow up and complete his transition from a child to an adult.

Holden's immaturity is displayed through his inability to take advice or make decisions. When Holden visits Mr. Spencer, he is told that "life is a game that one plays by the rules." Mr Spencer has a far superior knowledge of how the world functions due to his age. His message to Holden is to become socially intelligent and to take a broad view of how his actions affect the world. Holden displays his naiveté by ignoring this priceless advice and insists that getting on the "side where all the hot-shots are" makes life better. He is also unable to make clear, rational decisions. Holden is very impulsive and can only think within the moment. When on date with Sally, he feels happy but vulnerable, causing him to panic and suggest that they should run away and "live somewhere in a brook." Holden ends up sabotaging any chances of a normal relationship because he cannot associate being close to someone with happiness.



The way Holden makes snap decisions insinuates that he is very confused and unable to organise his thoughts in a mature fashion, exposing that his childlike state of mind still dominates the more logical and mature part of his brain.

Throughout the novel Holden seems to make little progress in his personal growth, although for brief periods of time it appears he is closer to adulthood than what the reader is led to believe. At the end of the novel Holden appears to have more acceptance of the idea of growing up. As he watches Phoebe on the carrousel he deduces that sometimes you "have to let them fall" (referring to the children on the carrousel.) Holden now understands that growing up is inevitable and fighting is useless.

By and large, Holden evolve towards the end of the novel. His acceptance of Phoebe's need to "grab for the gold ring" indicates that he sees her as a maturing individual who must be allowed to live her own life and take her own risks. At this point, he finally sees that children have to do this, and adults must let them. That is a step forward from believing that he must be their protector. For better or worse Holden's own maturation has begun. He seem ready to surrender to the inevitability of growing up. He is exhausted, physically, and emotionally, ready to go home and collapse.

QUESTION 4: THE ROAD TO MECCA

Discuss what Helen's Mecca symbolises for her on her personal pilgrimage. Provide evidence from the play to support your arguments.

THE CONCEPT OF SYMBOLISM IN LITERATURE

Symbolism is everywhere and it exists whenever something is meant to represent something else. Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense.

Symbolism can take different forms. Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone have a symbolic value. For instance, "smile" is a symbol of friendship. Similarly, the action of someone smiling at you may stand as a symbol of the feeling of affection which that person has for you.



To develop symbolism in his work, a writer utilises other figures of speech, like metaphors, similes, allegory as tools.

Symbolism gives a writer freedom to add double levels of meanings to his work: a literal one that is self-evident and the symbolic one whose meaning is far more profound than the literal one.

THE MODEL ESSAY

In the play, The Road to Mecca, Miss Helen, the protagonist began making the sculpture 15 years earlier after the death of her husband. The various cement and mosaic glass-covered sculptures depict figures such as owls, camels and Wise Men all facing east toward Mecca.

This sculpture garden has major significance in the play. First the sculptures represent Helen's artistic expression. After her husband's death, she resolves to fill her life with light through creative work. The sculptures can be seen as symbolic of not just her struggle for artistic fulfilment but also the greater struggle of women and minorities for self expression and fulfilment.

The scriptures are also important because of how others react to them. Miss Helen's artwork creates conflict with her conventional neighbours, who are suspicious of the eccentric sculptures. This reaction may be symbolic of South African society at the time and social pressure to conform to expected codes of behaviour.

Another possibility is that the sculptures are significant for religious reasons. Helen rejects Christian imagery for Muslim imagery in her artwork. The character Marius supports this interpretation because he condemns the statues as a form of idolatry or false worship. Helen's road to Mecca sculptures can thus represent her finding her own spiritual road through artistic fulfilment. Through her creative expressions, Miss Helen believes that she is keeping a spiritual darkness at bay. That is why her home is so decorated with candles and mirrors. It is so that every corner of her house is bathed in light. The light keeps the darkness away. The sculptures and lighting serves as her creative pathway to Mecca. She is not on a literal journey to the city of Mecca, but she is on a path to find spiritual comfort. All of the objects on her property represent her chosen method of finding spiritual comfort. By and large, Miss Helen's art represents her road to salvation.



More importantly, Helen's private Mecca symbolises the light in the darkness of her lonely and isolated soul. It is the creative expression which gives life to her spirit. Beyond the spiritual journey, Helen's image of Mecca symbolises Helen's freedom from the oppression she experienced growing up in a heavily religious village. When Marius visits her in a bid to try to get her to sign the papers admitting her to an assisted-living facility, Helen gives Marius a very long speech that reflects her past feelings of entrapment and newfound freedom. One confession she makes to Marius is that she has realised her faith which "brought [her] to church every Sunday was all a terrible lie" (p.65). She had realised that sitting next to her husband, Stefanus, year after year, listening to sermons, saying prayers and singing hymns was actually meaningless to her. "They had all become just words that had lost their meaning over time, leaving her to feel completely empty inside and a prisoner of that emptiness (p.65).

Helen even dreaded facing Stefanus' death because, even though she never loved him, his death would leave her to face the emptiness of her own life. However, the night of his funeral, she actually experienced a revelation when Marius lit a candle for her home. The candle gave her the epiphany that her life can be filled with light if only she sheds all of the pretence of believing in the Christian faith she had grown up to believe in. In shedding all of her pretences, she found true freedom. Helen began expressing her freedom by filling her house with candles and creating sculptures that members of her church call heathen or in Marius' words, "idolatry" (p.61).

Mecca is considered the holiest city of the Muslims and Christians consider Muslims to be heathens. Therefore, in creating a Mecca and in facing all her statues towards Mecca, Helen is breaking away from the binds of her oppressive Christian upbringing in a rebellious way that frightens and infuriates her fellow villagers. Even Elsa recognises that Helen's Mecca is her expression of freedom. More importantly, she recognises the village is frightened and jealous of Helen's freedom. When speaking to Marius, Elsa expresses her realisation by saying that:

> … [S]he did something which small minds and small souls never forgive …
>
> She dared to be different: which does make you right about one thing, Dominee.
>
> Those statues over there are monsters. And they are that for the simple reason that
>
> They express Helen's freedom. Yes, l never thought it was a word you would like.
>
> I'm sure it ranks as a cardinal sin in these parts. A free woman! God forgive us!



(P.60-61).

By and large, Helen's Mecca symbolises more than just a spiritual journey because she realised at some point she has no faith. Instead, Helen's Mecca represents newfound freedom from religious oppression and rebellion against such oppression.

Over and above all, Helen's Mecca symbolises the light in the darkness of her lonely and isolated soul. It is the creative expression which gives light to her spirit. "I'm alone in the dark," Helen has written earlier in her letter to Elsa. This prompts her friend to drive for eight hours to visit her. Helen tells her friend, "If my Mecca is finished, Elsa, then so if my life." Further, she explains that her lighted room, with mirrors and reflective glass that is a "miracle of light and color" as well as a delight to her friend Elsa, is the reason for her being alive. Without her sculpture and light, Helen feels that she is useless:

> [It is] the only reason l've got for being alive is my Mecca. Without that l'm nothing
>
> … a useless old woman getting on everybody's nerves … and that is exactly what l
>
> Have started to feel like.

The candles and their light also have provided courage for Helen, just as they did when she was a girl and was frightened. Helen delights in her sculptures that all face the East. She says: "This is my world and l have banished darkness from it." Later on, she informs Elsa that she has had to travel the road to her Mecca alone. Her personal pilgrimage is the only real purpose her life has held.

QUESTION 5: WHEN RAIN CLOUDS GATHER

Compare Gilbert and Makhaya's attitude towards women, and how each perceive the role of the man in a relationship. Substantiate your argument by including other examples from the novel.

SOME GUIDELINES

The writer juxtaposed Gilbert and Makhaya's attitude towards women as well as how each perceive the role of the man in a relationship.

Gilbert's attitude is portrayed as retrogressive while Makhaya's attitude is portrayed as progressive and liberal.



Makhaya treats women as equals and he gave them brotherly attention. This made women to realise that they are also human beings and not the down-trodden things that patriarchal societies have made them.

Makhaya feels comfortable and relaxed in the company of women workers. He worked side by side with them like a brother (112).

Makhaya believes and implement the idea of gender equality and marriage based on egality especially in his relationship with Paulina. He makes a fire and make his tea in the presence of his wife.

On the other hand, Gilbert's idea of marriage life is that he is the boss and lays down rules (103)

Gilbert overrules Maria his wife. Subjected Maria to a subordinate position.

Makhaya does not confine women to traditional roles but Gilbert does that

OCTOBER/NOVEMBER 2015 MEMORANDUM

QUESTION 1: SEASONS COME TO PASS (HELEN MOFFETT)

ANALYSIS OF THE POEM – *THE BUSTLE IN A HOUSE*

The Bustle in a House is a poem which written by Emily Dickinson. This is a very short poem which consists of only two stanzas with four lines each. Stylistically this poem differs from other poems the writer studied in this module. All the sentences in this poem do not have full stops or commas which indicate pauses and breathing points. Lack of such punctuation marks indicate the emotional flow of the speaker who has experienced the death of a loved one. In most cases streams of consciousness or psychological realism is just a flow which is devoid of the normal speech pauses and breaks. The word, "bustle" in the title also indicate urgency and swiftness of speech and emotions as a result of the loss of a loved one.



In the first stanza on line 2 the poet uses a pun on the word "morning." A pun is a play on words in which a humorous effect is produced by using a word that suggest two or more meanings or by exploiting similar sounding words having different meanings. In this poem the pun is on morning and mourning. The poet substituted mourning with morning simply because she want to suppress her grief and return to the normality and the order shattered by the departure of the deceased. The pun is very effective in that the poet is encouraging her audience by saying that when a loved one dies we go through the emotions and grieve but we have to pick up the pieces and drift from mourning to morning and have a new beginning. The gathering of emotions after a loved one passed away is the most serious matter we have to do so as to cope while we are still on earth.

In the second stanza Dickinson describes a "sweeping up" of the heart arguably drawing a parallel between domestic cleaning and emotional sublimation. The poet continues to highlight the incompatibility between matters of everyday life and the eternal concepts of love and death with the words "putting love away/ We shall not want to use again." At this juncture the poet seems to be comparing the compartmentalisation of painful or intense emotions to the putting away of household objects. Basically, the two sets of activities are "sweeping up the heart" and "putting love away." These activities simply suggest the idea of coping with death and the love a person can share with the one who died.

One of the literary device used by the poet is irony to put across her perspectives on how people should react to death. Even though people believes that death symbolises a state of ultimate stillness and inactivity in this poem this perspective is contradicted. In the first stanza the poet painted a picture of a busy morning following the death of a loved one in the previous day.

The poet assert, "The Morning after Death/Is the solemnest of industries"

It is only the morning after, but already there is the bustle of everyday activities. The word "bustle" implies a brisk busyness, a return to the normality and the order shattered by the departure of the dying. Industry is ironically joined to solemnity but rather than mocking industry. The irony depict the great need of how such business is an attempt to subdue grief.

"And putting Love away/We shall not want to use again/Until eternity" – these lines also contain an ironical perspective. If the poet is putting away her emotions but do not want to use them until eternity then that means she is not really putting her emotions away at all. In the



poem it is also clear that literally the poem is about a loved one who passed away and the poet will not be able to see him/her until she dies too.

Throughout the poem the poet clearly portray the intimate love relationship she had with the deceased. The poet still has love towards the dead person so she want to reserve that love so that she will share it with her beloved one when they meet again in the eternal life when she die also. The reunion after the poet's death will be forever and ever. It will never die or end. The use of the pronoun "we" clearly reveals that these two people co-exist as a package and they were as intimate as one flesh. Only death has separated them but the union still exists.

QUESTION 2: INTRODUCTION TO ENGLISH LITERARY STUDIES

LITERARY APPRECIATION OF A POEM: BIKO (PETER GABRIEL)

GUIDELINES TO FOLLOW IN WRITING CRITICAL ESSAYS ON POETRY

Critical appreciation involves giving one's opinion about the worth of the writing, but it involves the analysis of the theme, treatment, diction, imagery and form.

- Do not waffle. Do not write an open paragraph that says nothing at all. If you are writing a general critical appreciation, start by saying what you think the theme of the poem is and commenting on its tone. Then proceed to discuss the treatment the poet gives to the theme in the content of the poem. Analyse the content, not line-by-line or even stanza-by-stanza, but by tracing the development of the theme throughout the poem.
- Discuss the way the theme and subject matter are realised in the poem. Meaning and form, diction, imagery and tone – these can hardly be separated from one another.
- It is possible to discuss form, imagery and diction separately.
- If you are tracing the imagery of a poem try to show how the imagery creates the emotional tone of the verse and therefore crucially affect the meaning.
- In the end give a value judgement of the whole work. Avoid sweeping generalisations that totally dismiss or wildly over-praise.



SAMPLE ESSAY

Identify the powerful images in the song and comment on their meaning and the way they are used in the song.

Imagery is one of the strongest devices in literature. The writer or poet uses words and phrases to create mental images or pictures for the reader. Imagery helps the reader to visualise more realistically the author's writings. The usage of metaphors, allusions, descriptive words and similes amongst other literary forms in order to tickle or awaken the reader's sensory perceptions makes imagery so effective in enhancing the readers' understanding of a text. In this song written and performed by Peter Gabriel there are a number of images created by the writer. The writer of this essay will identify these images, comment on their meaning and the way they are used in the poem.

"Biko" is a protest song by English rock musician, Peter Gabriel. Biko has been arrested by the South African police in late August 1977. After being held in custody for several days, he was interrogated in room 619 of the Walmer Street prison in Port Elizabeth. Following the interrogation, during which the police beat him and left him with serious head injuries, Biko was transferred without medical care to a prison in Pretoria, where he died shortly afterwards on 12 September 1977.

The opening stanza portrays the image of calmness and serenity since there is a fine weather in Port Elizabeth. September also marks the beginning of spring the month of fine weather and blooming flowers. All these images of beauty and fine weather are juxtaposed and contradicted with what is happening in room 619 where Steve Biko is being interrogated and beaten up. The contradictory images placed side by side by the writer effectively bring out the contrast of life experiences. Business was going on as usual and Biko's trials and tribulations were just but a non-event which can halt the business of the day.

In stanza two, Gabriel is asleep and he "only dream in red." The word "red" is an example of a visual imagery. It describes what we see. Red colour in most communities symbolises blood, danger and blood. This type of imagery suggests that the death of Steve Biko will not be accepted quietly by the black people of South Africa since Biko was pivotal in fighting against the apartheid injustices. In his dream Gabriel foresees the black people fighting back and they



would bloodshed. Many lives would be destroyed as the blacks will fight for democracy and their rights.

QUESTION 3: THE CATCHER IN THE RYE

How does Holden view women in the novel? In the discussion include Holden's relationship with his mother, his sister – Phoebe, Jane Gallagher, Sally Hayes and the prostitute in New York.

Holden has many different relationships with women and acts in different ways compared to who the woman is and how he is feeling at the time. Some of the examples of women that he encounters are Jane, Sally, his mother, Phoebe and Sunny, a prostitute in New York.

Holden has very strong and often contradictory feelings about women. Most women such as Sally, and Berrice Krebs he sees them as utterly stupid largely because they seem interested in boys and men whom Holden knows from experience are up to no good.

Holden's view towards women in general is not too kind. He does not feel that they are smart nor hold any depth of character. He believed that women would just be driven by instinct and just go out with man for the money.

Holden is unable to form mature relationships, both platonic and romantic. Basically, he views all the female characters in the novel (aside from Phoebe) in one or two ways: he either sees them as dull, boring, phony etc. such Sally or he sees them as beautiful, higher beings that he himself is (such as Jane). Holden did not form with any of these females because he either sees himself as far too good for them or far too below them.

He holds a very intense respect and love for his little sister, Phoebe. She acts almost like an opposite to him, since she appears to be more sociable and people friendly than him. He is quite attached to her and separates her from the rest of the world. She is the only person that Holden is connected to psychologically.

Holden likes to see women as people. He does not like the objectification of women as he mentioned:

"I think if you do not really like a girl, you should not horse around with her at all, and if you do like her, the you're supposed to like her face, and if you like her face you ought to be careful about doing crumby stuff to it, like squirting water all over it. It's really bad that so much crumby stuff is a lot of fun sometimes."



He thinks that girls should be admired and loved. This one of the main reasons he shies awy from the idea of sex, as it is an act of objectifying women.

QUESTION 4: THE ROAD TO MECCA

Discuss Helen's role as an artist in The Road to Mecca. Relate the discussion to the points made by Mr Rich in his review.

SOME SUGGESTIONS

Miss Helen's role as an artist in the play is to provide spiritual comfort for herself. After her husband died she stopped to attend a traditional church service. Her church become her home and her ownership became her artistic outpourings. Her art with the manipulation of light and dark helped her keep spiritual darkness away from her. It gave her comfort in this life not necessarily a guarantee of an afterlife.

Helen expresses the concept of the isolation of the artist and the ability of an artist to nurture and attract young friends. In this regard according to Frank Rich, "artists are driven to forge their version of the truth even when they have no hope of an audience." Helen's art before it appeals to anybody it means something to her first.

By and large, the role of an artist is to portray a slice of truth. Rich adds that artists are dangerous because they do not mince their words and compromise the truth. Many artists' written work at times are banned or are not published because they will be considered dangerous or poisonous. However, in that regard artists are not discouraged they keep on telling the truth and stick to it.

Furthermore, Frank Rich argues that artists plays a powerful role of changing the status quo and the normal way of perceiving or viewing reality. Rich says that, "artists are frightening" especially those who suppress freedom. An artist through his or her work exposes the unjustness and atrocities of the time without compromising their words. In actual facts artists are the voice of the voiceless. Miss Helen is the voice of all those voiceless people who conform to a certain religion or way of life even if does not provide comfort in their lives. She is saying to the voiceless rebel and look for freedom where you can get it without being subjected to traditional ways of doing things. In reality an artist is regarded as crazy and people shun away from him/her. In a way an artist plays the role of an outcast. The local people regards her as



crazy. Fugard sees her situation as a paradigm for the life of any creative artist in a hostile environment.

All in all, Frank Rich argues that the role of an artist is to be a custodian and living example of freedom. Miss Helen is an epitome of freedom – a living example through her sculpture.

QUESTION 5: WHEN RAIN CLOUDS GATHER

Key statements to form the backbone of the discussion

- The novel created a new world out of nothing
- It battled with problems of food production in a tough semi-desert land
- All kinds of people are brought together
- Everyone had a place in the world of Golema Mmidi in ***When the rain clouds gather***

Identify facts and events in the novel which illuminate or highlight the truth of the above statements.

SOME GUIDELINES OR SUGGESTIONS

When the rain clouds gather is set in Botswana, a mostly desolate land that borders South Africa. The novel creates a new world out of nothing through the portrayal of the village of Golema Mmidi which is a unique refuge for Botswana and South African people who are fleeing tragedies in their lives. The writer brought all kinds of people in the village. The protagonist Makhaya Maseko, a young Zulu activist recently out of prison seeks refuge in Golema Mmidi. After being ruthlessly divorced by her womanising husband, the elderly Mma



Millipede sought refuge in Golema Mmidi. Paulina had also moved from the northern part of Botswana to Golema Mmidi after the death of her husband. Finally, Gilbert, a British migrant also emigrated from his home country to come and settle in Golema Mmidi.

In a nutshell, Bessie Head created a new world where all kinds of people, races, cultures, experiences and intellects converges. Despite the diversity of races, colour, traditional and cultural backgrounds everyone had a place in the brotherhood world of the novel. The inhabitants of Golem Mmidi come from different social experiences and backgrounds – they are fugitives of life who seem to have been brought together by the tragedies they have survived. The newly established village is different from other villages in that though technically under tribal rule it enjoys self-determination and the inhabitants have come to share many things apart from their previous tragedies. They have a sense of unity not only in sharing experiences and suffering but also in sharing ideas and vision for a better future.

The villagers of Golema Mmidi carved an identity for themselves by forming relationships based on a common purpose: that of sharing property and carrying subsistence duties. Golema Mmidi provides for its inhabitants a sense of permanent settlement on the land, shared interests, interdependent equality, self-sufficiency, simplicity and variety. The relationships formed by the villagers are unique and enriching. There is a bond of identity between people who are different in terms of colour, age, gender and political conviction. In nutshell, Bessie wrote a story that is about people. Gilbert though British, settled in the village, live the lives they were living and work to make an impact on their agricultural system from within. However, before he could make an impact or make any of his desired changes he worked to understand people, their culture and tradition.

The problems and challenges the village of Golema Mmidi faces with regards to food production are vividly presented in the text. Bessie Head describes Golema Mmidi, at the time of Makhaya's entry as a country where after two years of good rain and seven years of drought, the rain clouds still gather in September. Weather and climate have been used to represent the life of the people. The drought represented their hopelessness and an opportunity to change. It kept them in poverty trap so that every time and again their saving in the form of cattle is lost. The story is largely about the lives of the people as they work to earn a living on the desert and drought of Botswana. It is about their fears, hopelessness, struggle to improve their lots and their impotence. The men in Golema Mmidi are cattle rearers, the women, crop growers. They are faced with the unique problem of drought.



MAY/JUNE 2016 MEMORANDUM

QUESTION 1: SEASONS COME TO PASS – Literal appreciation of a poem

In this poem George Herbert uses colourful diction, powerful imagery and surprising metaphors as a means of establish the theme of life is short but our souls will remain forever. In the title the life of a human being is compared to natural seasons which come and go. Human life just like the four seasons in a year has a life span. It exists for a certain period and vanish. All in all, life is not a rigid affair just like seasons it has its ups and downs. Metaphorically, the poet compares the different phases of life to a "sweet day," "cool" season, a "calm" season and a very "bright" season. On a sweet day life is good and devoid of problems or challenges. In a moment of calmness – life is full love, peace, love, harmony and tranquillity.

The first stanza of "virtue" is referring to a beautiful sunny daytime is referring to a beautiful sunny day. "Sweet day so cool, so calm, so bright." (line1) This line takes us inwardly to a perfect spring afternoon in which all is good. During this moment, "the bridal of the earth and sky" is enjoying life. A human being is figuratively compared to a bride on a wedding day. The image of a wedding suggests all is well and there is great joy coupled with ululations.

The happiness of the bride unfortunately is short-lived as it is declared in the poem that "the dew shall weep thy fall to-night." Falling paints the image of death and dew imagery depicts the tears and grief which will affect the loved ones as they mourn the death of "the bridal of the earth."

Herbert describes the day as something tranquil, brilliant and then compares it to the marriage between a man woman , "The bridal of the earth and sky"(line2). However we are then impacted with the spiritual truth that even this will all fade away. Herbert uses personification to usher in more emotional contest, by saying. "The dew shall weep thy fall tonight (line 3) because the day must come to an end which is a metaphor of death . The poem continues which the comparison of a beautiful rose and a virtuous soul.



The "rose is angry and brave" (line5) and makes a rush onlooker rub his eye in amazement. The poet uses a paradoxical statement here. Roses are considered as symbols of love and happiness it is very ironical that the rose is angry and brave. The poet depicts the grave side scenario whereby roses are used to decorate the coffin.

However, Herbert depicts that a root of a flower is in its grave and it will fade (line 7). The buried corpse of the dead person is compared to the root of a tree which will forever remain underground. Finally, Herbert portrays the season of spring which includes both beautiful days and beautiful roses.

In this poem the writer uses the abab rhyme scheme to manage the flow of the subject matter as well as highlight the variations in seasons. This rhyme scheme enable the poet to communicate the idea that life has variations which eventually culminate in death.

In the line "The dew shall weep thy fall tonight," the poet make use of personification. Dew has been given human qualities. It is non-human but it will weep as if it has some eyes. The use of personification makes the poetic image more vivid thereby enhancing the meaning of the poem.

The tone of the first three stanzas is positive as it praises a human being and it the persona to a "sweet day," "Sweet rose," and "Sweet spring." A human being is painted in a colourful manner. Nevertheless, in the third stanza, the tone is calm, cool and sombre. The poet is now providing the reader with a serious moral lesson about life. The poet is saying that what matters most in life is not a perfect outward appearance but the goodness of the soul. The last stanza makes the reader to ponder and evaluate his or her lifestyle.

QUESTION 2: INTRODUCTION TO ENGLISH LITERARY STUDIES2 FICTION – A GATEWAY DRUG TO READING

The writer perceives fiction as a gateway drug to reading. Reading fiction is pleasurable just like taking drugs. In this scenario adults should allow children to explore the world of fiction as they please

Every author holds opinions that affect his or her discussion of an issue. A reader must try to recognise and understand these opinions. Almost every piece of writing carries an understated or implied judgement. Such judgements reflect an author's bias or preference for one side of



an issue over another. By and large, a writer is biased if set his writing tone in such a way that supports a certain point of view.

As you evaluate a source, consider whether the author's bias affects his or her presentation of information and opinions. Ask whether this result in one side of an issue being treated more favourably than the other.

In the context of this text the word biased means the writer favours a certain point of view over another. This bias is expressed through the writer's personal opinion towards works of fiction. By and large, the writer only presents facts that support one point of view.

From the onset Neil Gaiman is biased towards reading. He unequivocally states that, "I am going to tell you that libraries are important." The use of the phrase "impassioned plea" suggest that Neil is very enthusiastic and exuberant in putting across his prejudices towards reading fiction. Above all, he is very blunt in his presentation. He does not bit about the bushes. He says, "… I am biased, obviously and enormously …"

The text present some clues as to why Neil is biased and described himself as such. First and foremost, he is an author who writes for children and adults. Since he is involved in writing there is no way he cannot promote and popularise the importance of reading fiction. It is the desire of every writer that his or her books must be read, hence, they go on the forefront as far advertising the importance of a reading culture. Neil Gaiman is also describing himself as biased because for the past 30 years he has been earning a living through writing that is why he sings the praises of his art as a writer.

QUESTION 3: THE CATCHER IN THE RYE

Discuss the theme of alienation as portrayed in the novel. Refer to specific characters and/or incidents in the novel to support your argument.

Background information useful in the writing of the essay:

Themes are the fundamental and often universal ideas explored in a literary work.

Much of the twentieth century American literature rests upon a tradition of enmity to established order, more significantly a profound alienation from it. In its celebration of democracy and individualism, post-World War 2 American literature has consistently



demonstrated its suspicion of and antagonism towards the established order. The theme of alienation is objectified in characters' emotional conflicts as well as in their detestation of social establishments, which are not only oppressive in nature but also ethically ambiguous. Such experiences result from characters' having to deal with a reality that belies their true identity.

Alienation is defined as emotional isolation or dissociation from others. The frequent use of alienation as a centering theme is due to the fact that it is common to all humans. Alienation is a feeling of not belonging. This feeling can be physical, mental, religious, spiritual, psychological, political, social or economic and often it tends to be a combination of more than one of these types.

THE MODEL ESSAY

The theme of alienation in *The Catcher in the Rye* is particularly portrayed through the protagonist – Holden Caulfield. Among the several themes successfully portrayed throughout the novel, the theme of alienation or isolation is most prominent. Holden constantly feels detached from the society in which he lives. The reasons for this are various but are mainly due to the fact that Holden is unhappy with the world he lives in and what it values. His dislike for the world around him cause him to withdraw into a state of isolation and this serves as a form of self-protection from the "phonies" that he finds so unbearable. By and large, the novel portrays the causes, benefits and costs of Holden's isolation. In a nutshell, alienation both protects and harms Holden.

At the start of the novel, Holden is initially perceived as being an outsider to the society around him. Holden seems to have a history of expulsion and failure at various prep schools because of his inability to adjust to institutional life and the world in general. His recent expulsion from Pencey Prep and a series of other harrowing experiences lead him to an inevitable emotional breakdown. At Pencey Prep he reveals his strong emotions on a number of instances and the reader soon learns that he does not have any true friends. From the very first scene of the novel, Holden decides not to attend the football game that the rest of his school is attending. It is clear that Holden does not fit in. Throughout the novel, Holden seems to be excluded from and victimised by the world around him. He tells Mr Spencer that he feels trapped on the "other side" of life and he continually attempts to find his way in a world in which he feels he does not belong.



Holden says that, "people are always ruining things for you," he is actually saying that phoniness ruins things for him. For Holding, phoniness is something which greatly upsets him and he sees it as a symbol of what is fundamentally wrong in the adult world. It is for this reason that he isolates himself from the majority of adults around him. This explains his actions in the situation at "Errie's" when Lillian Simmons asks him to join her. He realises she is "phony" and so this gives him an excuse to withdraw into his isolation, making him leave. Holden shows he is alienated due to the fact that he avoids interacting with others. He is very self-involved and bitter by referring to everybody as "fakes" and "phonies."

Nevertheless, Holden appears to be someone who isolates himself from the society he lives as a form of self-protection. Alienation protects him by ensuring that he will not ever have to form connections with other people that might end up causing awkwardness, rejection or the sort of intense emotional pain he felt when Allie died. He fails to make any true friends throughout the novel and is unable to feel at ease when confiding to anyone. Holden is reluctant to bond with others since the loss of his brother – Allie. This is due to the fact that Holden suffered a large psychological trauma which made him feel shut off from the rest of the world. In his eyes Allie is not phony, while everyone else outside his spiritual perspective is "phony." The people whom he encounters often continue to disappoint him. The prostitute demands more money for nothing, the man who takes him in seems like a paedophile and the cab driver berates him as stupid when he asks simple questions about the birds in the winter in the park. He is evidently very cynical towards the outcome of having relationships with others and this is constantly demonstrated in his behaviour towards those who attempt to get to know him for who really is. However, the fact that he is so cut off from others make it ever more difficult for him to get over his brother's death.

Furthermore, just as Holden wears his hunting hat to advertise his uniqueness, he uses his isolation as proof that he is better than everyone else around him and therefore above interacting with them. The truth is that interactions with other people usually confuse and overwhelm him and his cynical sense of superiority serves as a type of protection. Thus, Holden's alienation is the source of what little stability he has in his life.

While his alienation protects him, it also severely harms him, making him intensely lonely and depressed. Holden's alienation is the cause of most of his pain. He never addresses his own emotions directly nor does he attempt to discover the source of his troubles. He desperately needs human contact and love, but his protective wall of bitterness prevents him from looking



for such interaction. Alienation is both the source of Holden's strength and the source of his problems. For example, his loneliness propels him into his date of Sally Hayes, but his need for isolation causes him to insult her and drive her away. Similarly, he longs for the meaningful connection he once had with Jane Gallagher, but he is too frightened to contact her. He depends upon his alienation but it destroys him.

QUESTION 4: THE ROAD TO MECCA

Discuss how Fugard uses the technique of juxtaposition to make a comment on the conflict between the older and younger generations, rural and urban lifestyles, male and female members of society and religious and secular beliefs.

JUXTAPOSITION AS A LITERARY TECHNIQUE

Juxtaposition is a literary technique in which two or more ideas, places, characters and their actions are placed side by side in a text for the purpose of developing comparisons and contrasts.

In literature, juxtaposition is a useful device for writers to portray their characters in great detail to create suspense and achieve a rhetorical effect.

On the other hand, writers employ the literary technique of juxtaposition in order to surprise their readers and evoke their interest by means of developing a comparison between two dissimilar things by placing them side by side. The comparison drawn adds vividness to a given image, controls pacing of the drama or narrative and provides a logical connection between two vague concepts.

CONFLICT IN LITERARY ART

Conflict is the essence of drama and all literary fiction requires drama to please the reader and to succeed as a story. At the core of the story, conflict is the momentum of happening and change and is crucial on all levels for delivering information and building characterisation.

In a good story, emotions of characters never match exactly. Even in a love story, the love interests need to be unequal- at least one never sure if this is love, or one loaded with guilt from a previous affair. These out of sync emotions is what will add dramatic energy to the scene writing. It is, after all, conflict, and conflict is drama.

THE MODEL ESSAY



In The Road to Mecca, Athol Fugard utilises the literary technique of juxtaposition in a bid to highlight or illuminate the conflict which exists between the older and younger generations, rural and urban lifestyles, male and female members of the society and religious and secular beliefs. In this essay the writer will describe and discuss the contrasts and conflicts prevalent in this play. The greater part of the discussion will revolve around Miss Helen, Elsa and Reverend Marius as well as Bethesda village and Cape Town – Elsa's place of residence.

Miss Helen (69) and a widow of 15 years lives in a rural Afrikaner town in the Karoo, a semi-desert agricultural region of South Africa. In order to show a contrast, Miss Helen is juxtaposed with her young friend Elsa Barlow, a 31 year old teacher, from Cape Town. Elsa is of English stock while Miss Helen is of Afrikaner origin. By and large, Elsa traditionally is more liberal while Miss Helen hails from a more conservative and rigid community. The tight little Afrikaner society in which Helen lives fight even small challenges and deviations. The locals does not like Helen's statues – one is a mosque made of beer bottles and kids have thrown stones to destroy it. Her art and her struggle to make it is a metaphor for women's struggle for self-expression and self-fulfilment in a society that sanctions conformity as well as control by the powerful of the powerless.

The friendship of these two women is very unique since they is a huge gap in their ages and social ideologies. This generational gap and ideological variations causes some conflict between these two women. Despite their difference in their ages, the two women have a lot in common. Both are rebels against social conventions: Elsa teaches radical material to her black students and Helen's exotic artwork defies the traditional pieties of Afrikaner life. Both women are childless and seek self-fulfilment outside of conventional motherhood. Both women have black friends and sympathise with Patience, the widowed black woman with a baby whom Elsa finds walking alone across the Karoo.

Elsa objects to the religious and racist influences Helen surrounds herself with. One religious influence Elsa objects to, is the New Bethesda's stance on drinking. A member of the village, Old Getruida has decided to rise up against the village by opening up her own liquor store. She plans to use the profits to help fund native Africans' project to build their own school. However, Pastor Marius rises up against the idea and he even gives a sermon warning against the evils of alcohol and how it is ruining the health and lives of the coloured folks (p.12). Helen supports her pastor's view but Elsa protested against her view. Helen's argument is that if alcohol is sold in their area Katrina's situation at the hands of her abusive husband would only worsen.



Throughout this conversation, Elsa shows just how much she objects to the village's religious and racist views by asking Helen the following question:

"Why do you always stand up and defend this bunch of bigots? Look at the way they've treated you?" (p.14).

Later on as the play progresses, the contrast and conflict between Miss Helen and Elsa is also depicted at the moment when Helen is beginning to submit to the village's notion that she should be put in an assisted living facility. Elsa staunchly objects to the idea. Elsa sees Helen as being successful at living her life independently and that she still has a great deal of living to do because she still has a great deal of art to create. The juxtaposition between Elsa and Helen clearly displays Helen's strength, weaknesses and insecurities. On the other hand, Elsa portrays the conflict that beset an independent woman. Elsa appears the intense one and Helen is calm. Through Elsa's fortitude and Helen's distress we get the feeling that Helen has lost the strength to control her own destiny.

The contrast and conflict between the old and younger generation as well the males and females is manifested through the encounter between Marius and Elsa. Marius is jealous of Elsa's intimacy with Helen. He tries to make Elsa feel like an ignorant and intrusive outsider who does not understand the Karoo and the traditions of its Afrikaner people. Reverend Marius uses the pronouns "we" and "our" to refer solely to the local population, excluding Elsa. Marius constantly reminds Elsa that she is younger, is of British descent and lacks rural perspective. Marius makes his strategy of isolating Elsa most clear when he says of the Karoo: "It is my world – and Helen's … and we can't expect an outsider to love and understand it as we do" (p.43). By saying these words, Marius attempts to subdue Elsa as well as try to manipulate Helen.

Conflict of religions is also very clearly juxtaposed in this play. Pastor Marius' faith and spirituality are Judeo-Christian. He believes that there is one way to achieve salvation and everlasting life through faith in Jesus Christ by God's grace. For Marius there is no other way to obtain salvation. He cares deeply for Miss Helen and he is concerned over her lack of church attendance. Nevertheless, Miss Helen's road to Mecca gives her spiritual comfort in a way the Christian religion was not giving her. Miss Helen had a falling from the church 15 years earlier after her husband died. This falling away would have been the result of a serious conflict of religion. At the time of her husband's death, Helen was not able to find the spiritual comfort that she was seeking by going to the Christian church. She substituted one form of worship for



another. As a result of the conflict of religion many neighbours began distancing themselves from Miss Helen. In contrast to Miss Helen's perspective towards Christianity, Elsa does not have a problem with either Christianity or Muslim spiritual choices. She does not a problem with them, because she sees that each religion gives each person the spiritual comfort that they are seeking.

QUESTION 5: WHEN THE RAIN CLOUDS GATHER

Bessie Head portrays Gilbert as a messianic figure who goes to Golema Mmidi to save the black population while depicting the black characters as incapable of looking after themselves and reliant on Gilbert to save them and help them with major life decisions. Discuss the truth of the above statement.

SOME SUGGESTIONS

The fact that Bessie Head portrays Gilbert as a messianic figure who goes to Golema Mmidi to save the black population while depicting the black characters as incapable of looking after themselves and reliant on Gilbert to save them and help them with major life decisions is subject to a serious debate. However, the writer of this essay views Gilbert as partially a messiah and largely a facilitator and agent of change rather than a messiah in the total sense of the word.

Gilbert helps the village to start a cooperative farming project which eventually yield a good return as harbours ambitions of seeing Golema Mmidi becoming an internationally renowned agricultural community. Through his vision, insights and capabilities, Gilbert converts Golema Mmidi into a tragic free land. He works with women to change adversity to prosperity. He broke the patriarchal structure that women are subservient. In that way he can be considered as a saviour.



Through modern agricultural practices, the people of Golema Mmidi convert a barren landscape to an evergreen one. They are able to produce enough food to eat and sell such that, the extras and kitchen thrash are converted to cattle feed. Through cooperatives, Gilbert is able to end subsistent agriculture, which was of little benefit to the people. He eliminates the land tenure system that stratified society into the rich and poor.

However, all the above positive developments cannot be attributed to Gilbert alone since there are other characters around him who facilitated in making this dream a reality. Makhaya's timely appearance in Golema Mmidi further accelerates Gilbert's dream of a transformed economy for a people who are dirt-poor. Makhaya's knowledge of the local language helps a lot in executing his task of helping the women in the village to move beyond subsistence farming to cash-crop tobacco farming. Gilbert proves to be a man open to change and this feature promotes progress.

Mma Millipede, also plays a crucial role. She enlists the young Motswana widow, Paulina Sebeso into the project. It is Paulina who persuades the other women of the village to join the new tobacco growing scheme. Without the cooperation of the women both Gilbert and Makhaya will not make their agriculture expedition a reality.

Gilbert can be considered as a messiah or saviour by the mere fact that he possess agricultural knowledge and skills which the African did not have. He was more enlightened than the rest but he did not play the game alone. The change he brought in Golema Mmidi cannot be attributed to Gilbert alone.