

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH PRIMARY LANGUAGE HG
(Second Paper: Literature)**

Possible Answers March 2006

SECTION A

QUESTION 1

A person is a person

- 1.1 In prison one is dehumanised and can lose faith. In the situation described in this poem, the inmates (in all likelihood political prisoners) gain strength from each other and support each other.
Therefore humanity is reaffirmed: the title encapsulates the poem's message. (3)
- 1.2
- Style is original and unconventional - more narrative than poetic
 - Colloquialisms and incorporation of Afrikaans
 - In format there is effective use of enjambment
 - Italics for emphasis
 - Use of brackets
 - No clear stanza divisions. But much variation in syntax. Free verse
 - Look for 2 valid observations. (2)
- 1.3 Allow for variation.
However, the sensible choice would be the last 3 lines "Strength . . . fist"
Reason in support of choice must convince you. (2)
- 1.4 The message of strength in unity. Comrades. The symbol of black power to come.
Strength through adversity.
Anticipation of power struggle/role reversals.
Allow for variation here.
Mark up work which is coherent and conclusive. (3)

[10]

OR

QUESTION 2

Scorpion

Mark according to grid below.

8 - 10	Brilliant, clear understanding, uses quotes to support, covered all elements required, flawless in style
7	Good understanding, but not quite of distinction standard
5 - 6	An average answer, has attempted to answer the question, but hasn't fully understood the imagery/slightly flawed in style
4	A poor answer, but did understand some of the imagery. Hasn't covered enough material; flawed in style; little evidence of paragraphing
0 - 3	Weak; hasn't understood/met the demands of the question; very weak style; purely creative

Focus must be on Plomer's evocative re-creation of an Africa which can be brutal and hostile. There is no overt political message in the poem. The focus is on the impersonal harshness of the land.

The symbol of the scorpion is central to the theme.

Candidates should focus on the effectiveness of imagery and they should look at the connotations of particular words.

They need to come to some conclusion as to the poem's success / effectiveness.

[10]

AND

QUESTION 3

Death, be not proud

- 3.1. * Addresses death directly - as if it is a person
* Shows us he does not fear death (2)
- 3.2. * Death can only kill his physical body
* But not his soul
* Thus death is not really killing him as it seems to think (3)
- 3.3. * Clearly not afraid / mocking / derisive / scornful
* Seen in scornful attitude: "poor death"
* Accuses death of being little more than a "slave"
* Clearly states that death cannot kill him
Look for attitude (1) plus motivation (2) (3)
- 3.4. * They have lived their lives as good and faithful servants
* As a result, they have earned their rest
* So it is fitting that *their* souls should be delivered first. (3)

- 3.5. * To show that death consorts will all the evils of the world
* Suggesting that it does not have good / masterly qualities (2)
- 3.6. * Monosyllabic words create a short, staccato rhythm
* Alliterated "d" creates a hard, defiant sound
(Consider any worthy ideas related to style) (2)

QUESTION 4

Preludes III

- The people are faceless and nameless - hence the use of "YOU".
- This implies that the individual does not count: "You" could be any one of a thousand others in similar predicaments
- Not even the waking process heralds any excitement - only waiting, further dozing, and memories / dreams of "sordid images"
- The fact that the person's very soul is composed of these sordid images adds to the difficulty experienced by the city's inhabitants - their lives are filled with hardship and negativity
- Light itself "creeps" as if furtive; while the sparrows are found not in the trees, but in the "gutters" - again this implies that the city is a dismal place to be and that nothing is beautiful!
- If the "street hardly understands" the vision experienced by the person - the implication is that the street itself knows no good; it cannot conceive of any moral worth in life.
- The individual mentioned here is clearly alone - lacking company or comfort
- The reference to "yellow soles" and "soiled hands" further entrenches the idea of squalor and depression.
- None of the images are very encouraging, leading one to believe that city life is depressing, monotonous and completely lacking in any inspiration.

Candidates do not need to mention all of the above, but must show an understanding of how the images and diction contribute to the meaningless nature of city life.

[15]

OR

QUESTION 5

On his blindness.

- 5.1. * It is a more subtle way
* of expressing his concerns over his physical blindness. (2)
- 5.2. * That due to his loss of sight, he will not be able to use his talent
* Furthermore, that this will ultimately result in God's wrath: "death to hide" (2)
- 5.3. * If he fears God's "chiding" / condemnation
* The implication is that God is intolerant of man's failings
* If he sees God as "exacting" and unbending in His laws
* He views Him as one who will exact unreasonable demands on man, irrespective of the circumstances. (4)
- 5.4. * A yoke is something that is oppressive, yet he calls it "mild" - implying ease
* The oxymoron effectively conveys the idea that any burden given to man by God is mild in comparison with what Christ bore on the cross. (3)
- 5.5. * He realises that God does not need man's "work" or "gifts", but only complete obedience / acceptance of His will by bearing the "mild yoke". Finally he realises that this acceptance (stand and wait) is sufficient enough to gain admission to the kingdom of heaven. He now sees God as wise and benevolent.
(Mark globally - look for complete understanding of the resolution) (4)
- [15]**

QUESTION 6

Mending Wall

- 6.1. * Nature
* As the ground freezes and expands in winter, the movement topples the wall
* Making gaps wide enough for two to pass abreast - as Nature would seem to prefer (3)
- 6.2. * He does it to help the rabbits find a hiding hole
* He doesn't seem to support the hunting, and will aid nature despite his reservations about the wall (2)
- 6.3. * The enjambled lines (1/2) draws out the task – suggesting monotony (1)
* Repetition (1/2) of "and" suggests the tedium of the task (1)
* Simplistic language (1/2) structures – as if explaining to a child (1)
* Accumulation of monosyllabic words (1/2)– creates lacklustre feeling (1) (3)
(Any 2 ideas (1/2 x2) clearly expressing the monotony (1+1) =
- 6.4. 6.4.1. * Playful / teasing / witty / light-hearted / mischievous (1)
- 6.4.2. * By describing the rocks as "loaves" and "balls" he helps us imagine the shapes.
* It also suggests the difficulty of the task – due to the inconsistent shapes. (2)

- 6.5. * Speaker: free-spirited and progressive in his approach to life
 * Questions the reasons for the wall / attempts to rationalise / logical in his approach etc
 * Neighbour: Unable to think for himself – constantly reverts to his father’s words
 * Lacks creative thought; seems rather dull-witted; described as “savage” and hostile; jealously guards his property without thought or logic etc (4)
 (Accept any viable ideas)

[15]

TOTAL FOR SECTION A: [40]

SECTION B**QUESTION 7*****Macbeth – (Essay)***

Students may answer positively about Macbeth, by weighing the evidence of his great love and loyalty to his wife.

A cursory examination of Macbeth’s loyalty as a soldier to King Duncan may be an introduction, to establish his positive character traits. Macbeth is an honourable soldier who is greeted by Duncan as “noble”, “brave”, “worthy” etc. He proves he is trustworthy by defeating Duncan’s enemies, fighting courageously etc.

Macbeth is also committed and loyal to his wife. Before he arrives at his castle to host Duncan, he sends a messenger to tell her of the interesting prophesies (of the weird sisters). He cannot wait to tell her in person, he sends a letter ahead. This shows how much of a partner she is, and how much he values her support and their marriage.

The Macbeths have a close relationship. Lady Macbeth appears to know and understand her husband well. She says of him, “Art not without ambition, but without the illness should attend it” etc. She stands by him as they plan the murder together. She gives full support in the deed itself, by drugging the guards, ringing the bell etc. She would not have done this if she was not in love with her husband and valued his loyal character.

When Lady Macbeth is racked by guilt, Macbeth, out of love for her, asks the Doctor to “cure her of that” which ails her. This is said with love and compassion. When Macbeth finally hears that Lady Macbeth has died, he regrets that he had not died first so that he could be spared the knowledge and grief of her passing. Right to the end, his love and loyalty is shown.

Macbeth loves his wife and involves her in all aspects of his life. He only stops communicating with her to spare her more horror and guilt (e.g. in the plotting of Banquo’s death etc). Macbeth is loyal to her throughout, as she is to him. They remain in the castle fighting together until the end.

Students MAY DISAGREE with the statement. They may argue that even his relationship with his wife is tainted. He becomes so self-involved and obsessed that he cuts himself off from normal human feeling by the end of the play.

[30]

OR

QUESTION 8

Macbeth – (Contextual)

- 8.1 8.1.1 tone of voice: fearful, horrified, distracted, etc. (2)
 8.1.2 facial expression: pale, vacant, distant (2)
 8.1.3 action/movement: sleep-walking; distracted; fumbling, etc. (2)
- 8.2 Lady Macbeth was confident in Acts 1 and 2. She had a plan and was eager to carry it out. She instructed her husband in what to do, say and act. Now she is distraught. Her guilty conscience has made her lose all confidence. She cannot sleep and is contemplating suicide. (5)
- 8.3 She has been damned to hell because of her deeds. This is the worst punishment for a Christian soul and would horrify and terrify the Elizabethan audience. (2)
- 8.4 This is the ringing of the bell, which was the signal to Macbeth that the guards had been drugged and he could now proceed. (2)
- 8.5 8.5.1 Macduff and his wife, Lady Macduff. (2)
 8.5.2 Lady Macbeth knows that Macbeth had her put to death and attempted the life of her husband too. This adds to her guilt. (2)
- 8.6 Earlier in the play, Lady Macbeth had literally believed that some water would wash away the evidence of their crime and they could forget about it. (2)
 Now, she realises although the evidence cannot actually be seen, the guilt of her conscience is easily recognisable and she will never be able to remove the evidence. (2) (4)
- 8.7 They realise that the Macbeths are responsible for the deaths of Duncan and others. (2)
- 8.8 God is the ultimate judge. One will be punished / rewarded for deeds committed on earth. One cannot “jump the life to come.” Retribution will follow. Lady Macbeth now acknowledges her guilt and realises she shall not escape punishment. Her guilt almost drives her insane, etc. (5)

[30]

QUESTION 9

Learners may wish to include the following ideas:

Responsibilities of government:

- To ensure that the country is peaceful and free of political strife.
- To govern according to the constitution of the country.
- To ensure law and order.

Political context of the play

- Rome is a Republic. Members of the upper class and the patricians have the vote. They elect senators democratically. The commoners do not have the right to vote.

Civil strife

- Learners may wish to discuss the political strife in Rome when the play begins. The commoners are about on the streets, celebrating Caesar's victory over Rome but the Tribunes (Marullus and Flavius) angrily clear the streets.
- Some Senators are concerned that Caesar has grown too powerful.
- They are afraid that if he becomes emperor or king he will begin to interfere with their powers and privileges.
- This is why some of them support Cassius and become members of the conspiracy.
- Caesar is aware that many influential leaders do not support him.
- He tries to ensure his political position and to deal with the dangerous elements by stripping those who pose a threat (Marullus and Flavius) of their power
- He tells Antony to keep Cassius away from him because although he does not fear him, he knows that he is dangerous.
- He grows more and more arrogant and autocratic.
- He refuses to even consider pardoning Publius – even when Brutus appeals to him he tells Brutus "But I am constant as the northern star"
- He is resolute and firm.
- However, Brutus tells us that he has always made decisions based on reason but that he (Brutus) fears that once he is king, he will change and make decisions based on emotion.
- Good relationship with the commoners. He knows how to woo them.
- He enjoys the attention and praises of the commoners.

Triumvirate (Octavius, Lepidus, Mark Antony)

- Take over leadership of Rome after assassination of Caesar. They share power.
- Sit together and discuss who will be killed and who will be allowed to live.
- Mark Antony is very ruthless – he does not hesitate to sentence his own nephew to death.
- Makes decisions unemotionally.
- Octavius is not naïve like Brutus e.g. he says he does not trust the smile on the faces of men.
- He is not easily fooled like Brutus was in thinking that the conspirators wanted to kill Caesar for noble reasons.
- Octavius and Antony do not always agree but Octavius is self-controlled, cold, disciplined and orderly. He does not allow his emotions to come between himself and his plan.
- The order and discipline of the Triumvirs plays a significant role in them winning the war with the conspirators.
- There is much arguing and uncertainty in the camp of the conspirators. The emotional Cassius needs constant reassurance that Brutus still loves him and is not angry with him.

The conspirators assassinate Caesar to ensure that Rome will remain a Republic but after Mark Antony's speech, the mob runs wild and sets fire to the houses. Many people are killed and property is destroyed. It is necessary for the Triumvirate to step in and take swift action to put an end to the chaos that prevails. The rulership of the triumvirs is effective. They go about their plan of action methodically and return the country to peace and order.

[30]

OR

QUESTION 10

Julius Caesar – (Contextual)

- 10.1 10.1.1 Antony must not force them to kill him too. Antony begs the conspirators to kill him like they did Caesar. (1)
- 10.1.2 By expressing his sadness at Caesar's death and saying that nothing would please him better than being dead with Caesar. (2)
- 10.2 10.2.1 Brutus blames his hands for the murder. His hands were merely the tools used to carry out this act. His heart was not party to the murder. He did not murder Caesar because his heart desired to do so but because it was necessary for the good of Rome. These words draw attention to Brutus's stoicism. He is not emotional and is led by reason rather than passion. (5)
- 10.2.2 He thought that the people would see the murder as a sacrifice. He did not take into account that they could be swayed and otherwise convinced. He thought all the conspirators shared his motive for killing Caesar. He thinks Antony will accept his reasons and not have any malicious intentions. He is too idealistic and naïve. (3)

- 10.3 10.3.1 Cassius says that Antony will be influential in the distribution of new honours and appointments to offices of state. Brutus offers brotherly love; Cassius offers him a share in the power. Cassius wanted Antony to be killed along with Caesar. He does not trust him and probably offers him a share in the power so that he can keep an eye over him. Brutus thinks that Antony will forgive them and accept their reasons. (4)
- 10.4 He has asked Pindarus to stab him. Cassius tells Pindarus that he owes Cassius his life because Cassius took him prisoner in a previous battle in Parthia. Pindarus is obligated to kill Cassius and is also told by Cassius that he will be rewarded with his freedom if he does as Cassius begs him to. (2)
- 10.5 10.5.1 Cassius has just died and his body is drenched in blood. The setting sun is red. Just like the day has come to an end as indicated by the setting sun so, too, has Cassius's life come to an end. (3)
- 10.5.2 Caesar's death has been avenged. Titinius, an officer in the conspirator's army, realises that they have been defeated. He calls for all manner of bad things to come upon them because his pleasure in life has departed at the death of Cassius. (3)
- 10.6 Cassius doubted the possibility of success. His premonition of failure led him to a hasty conclusion and so caused his death. (2)
- 10.7 He thought that the men surrounding Titinius were their enemies and that all was lost. (2)
- 10.8 Probably not. Were it not for his personal jealousy of Caesar he would not have taken Caesar's life and Cassius could have lived a longer life. He only has himself to blame. He accepts Brutus's decisions even though he is a better soldier and would not have been in this situation had he stood up to Brutus. It is his own personality which places him in this situation. If Cassius were not always so negative he would have first waited and verified his conclusions before making such drastic decisions. Accept counter arguments which illustrate why we should pity Cassius. (3)

[30]

TOTAL FOR SECTION B: [30]

SECTION C**QUESTION 11*****A Tale of Two Cities – (Essay)***

The novel, in many ways, can be viewed as a soap opera. Students should analyse the validity of this statement by looking at the various stylistic aspects and content of the novel. Remember that the novel was serialised in a daily newspaper, very much like modern soap operas are serialised on television today.

For example:

- There is a complicated plot with many subplots e.g. Carton's life story and ambitions (or lack thereof); Madame Defarge's family history and motivations; Dr Manette's cruel treatment at the hands of the Monseigneurs etc.
- There are happy co-incidences e.g. the close resemblance of Carton and Darnay; Solomon Pross alias Barsad who is Miss Pross' brother etc.
- Details are slowly revealed e.g. the cause of Dr Manette's obsessive shoemaking; the love of Darnay for Lucie; the meeting of the Jacques in the wine shop etc.
- There are flat, one dimensional characters e.g. Lucie – the "golden thread" who is all-good, all-suffering, all-sacrificing etc.
- There is the archetypal battle between good and evil e.g. the oppressive Ancien Regime which is overthrown; the life of an innocent man (Darnay) who is saved from an unfair death (albeit through the sacrifice of another innocent man) etc.

Students may disagree with the view of the novel as a soap opera, but they may have to give a very convincing argument against it.

[30]

OR

QUESTION 12

- 12.1 Dickens is critical of the brutal, savage revolutionaries. Must substantiate with reference to tone and diction. (4)
- 12.2 The Defarges' wine-shop is a central meeting point because they are the catalysts in the revolution. (2) Madame Defarge is a large driving force. She is determined on revenge and drags her husband into her fight etc. The personal reason behind the Defarges' need for revenge needs to be explained here. i.e. the fact that Madame Defarges' sister was the one abused by the Evrémonde brothers and therefore she holds the nobility responsible for her own personal loss etc. [Reward a well elucidated response, which shows thorough knowledge of the Defarges' background.] (3) (5)
- 12.3 We never discover these peoples' names. This provides an element of secrecy and underhandedness. Perhaps it also implies an element of illegitimacy. (2)
- 12.4 12.4.1 Madame Defarge records the names of her victims in her knitting. (2)
- 12.4.2 No. Although not a physical weapon, the knitting needles are as powerful an implement as the axe is – both are instruments of death. (3)
- 12.5 "Wife" applies to a woman who is soft, a partner, helper, home-maker, etc. (traditional picture). Madame Defarge does not fit this traditional description. She is brutal, savage, and fierce. She rules over her husband, etc. (4)

- 12.6 12.6.1 The storming of the Bastille marks the beginning of the French Revolution; it shows the horror of what is to come; it displays the particular bitterness and vengeance of the revolutionaries etc. [Any three suitable points]. (3)
- 12.6.2 It is after storming the Bastille that the revolutionaries discover Dr Manette's cell and the letter condemning the Evrémondes. This letter shall be used later in Darnay's trial to convict him to the guillotine. (4)
- 12.7 The sea and its imagery (e.g. the rising tide) is used throughout the novel to indicate the inevitability of the coming revolution. Like a tide it cannot be prevented once it begins to come in; it is powerful and destructive etc. (3)
- [30]

OR

QUESTION 13

July's People – (Essay)

Candidates need to explore the ways in which July took away their freedom and made them "his". Issues they might like to consider include the following:

E.g.

Back in JHB their roles were clearly defined by society: the Smales were the masters and July was the servant. But in July's village the roles start to change - July is now their host and they are only guests in his charge. As such, he also begins to empower himself and removes many of their previous functions and roles.

He is the one who looks after their daily needs - like food, bathing facilities, the fire in the hut etc. Even though he did many of these things in JHB, the *power* has shifted now and that is what makes all the difference. Maureen finds herself becoming obsolete and nonessential in the family unit - she cannot even do her own washing for her family.

July appears to be quite cunning in his methods:

- He suggests that he will say the car is *his* (to protect them from threat), but later expropriates the keys and even takes lessons on how to drive the bakkie. It really does become his and he takes it whenever he wants to without asking permission.
- He won't allow Maureen to mix with the women (on the pretext that it is not "her work"), but later there is the suggestion that he actually doesn't want her mentioning anything about his "town woman".
- He tells them that this is *his* village (the Smales later discover that he is actually beholden to a more powerful man - the chief).
- He doesn't prepare them for the visit to the chief - instead he makes Maureen feel incapacitated by her unkempt appearance and allows Bam to fret over the possibility that they will be evicted.
- When the Smales *do* attempt to confront him on any issue, he turns it into an argument and makes them feel like the oppressors and himself the victim. (E.g. the issue over the house keys and trust; the fact that he's buying things for *them* when he takes the bakkie)
- When the gun disappears he makes it very clear that it is not his problem - yet as host it *should* be his concern!
- In the increasingly bitter arguments with Maureen, he actually tells her that she is "too much trouble" and that he never appreciated her "rubbish". The fact that he now vocalizes all his resentment also suggests that he is empowering himself and reducing her feelings of worthiness as a "mistress", wife and mother.

By the end of the novel they have truly become "July's People". Royce always looks to him for comfort and assurance; when Victor needs something he turns to July; Gina has become such a part of his little village that seeks no comfort other than the companionship of Nyiko - another of "July's People"! Bam has become apathetic and merely accepts whatever circumstance is thrown his way. He cannot think or behave like the head of the house - and frequently takes to the bed to escape his problems.

Ultimately, he has now become "master" and they are merely another addition to his dominion. The only one who cannot / will not accept this is Maureen.

[30]

OR

QUESTION 14

- 14.1 The 'vehicle' is the yellow bakkie in which they escaped, but this very vehicle is also the one that might "give them away". They don't have anywhere to hide it, and Maureen is fearful of discovery. (3)
- 14.2 14.2.1 The Smales family had spent 3 days and nights in it, travelling over rocky terrain to reach July's village. It had become their only "home" since their real house had been abandoned in the flight. It is also their only remaining possession of any worth. (3)
- 14.2.2 They symbolize Maureen's own feelings of entrapment - both now and later. She feels trapped in this village where she needs to fetch rations "secretly". Later she is unable to adapt – things only get worse for her as

- 14.3 Civil war and rioting had broken out in Johannesburg to the extent that whites were fleeing from their homes. Government and order had broken down; black forces were being supplied from Moçambique and other surrounding countries to assist with the "take-over". The Smales feared their presence in a rural village would be mistaken for white para-military forces - the repercussions of which would be devastating for them. (4)
- 14.4 July is characterized as authoritative and disdainful. The words, "he seemed to assume" suggest that *he* has power and authority over all. This is further entrenched in the idea that this "kind of authority" was "*his*" kind and nobody else's. He "snickers" at Maureen's ignorance - clearly indicating that the respect he afforded her at home is now a thing of the past. He is contemptuous of Bam's concerns, caustically stating that he will claim the bakkie is his own. He is self-righteous and defensive in his assertions, stating "I'm knowing plenty things." (6)
Candidate MUST refer to specific examples of language in their characterization.
- 14.5 Here she claims to be confident of his "good sense", but later there is evidence that she did not trust him at all. He uses her behaviour before and after a holiday trip to prove the point – she would give him extra work to do in their absence, and check up on him on their return. She also claims they "understood each other" - but later there is little evidence of that. She does not understand his need to be treated as a man and head of his household here, and he does not understand her need to feel "useful" in this new environment. (5)
Candidates may refer to any of the numerous altercations between Maureen and July to substantiate their view.
- 14.6 During the course of the novel Maureen finds that the children grow independent of her as a mother. Royce looks to July when he needs mothering; Gina finds a new confidante in Nyiko; and even Victor appears to be coping well on his own. A single mother is not needed in the village where the *villagers* act as a family unit. Maureen finds herself feeling inadequate and unable to supply their comforts such as coke or a desire to go to the movies. She even starts to alienate herself by not allowing them to find comfort in her arms when they probably need it most: "to touch was forbidden". By the end of the novel the alienation is complete – it is then that she is able to abandon them and save herself in the process. (6)

[30]

OR

QUESTION 15

Maru –(Essay)

Moleka and Maru are notorious for their love affairs. They conduct their affairs completely differently but their relationships always end disastrously but for different reasons. Moleka outrages women with his arrogance and violence. The women cannot resist his physical attraction. Moleka's relationship with women is described like a 'volcanic explosion in a dark tunnel'. On each occasion Moleka emerges unhurt and smiling. He has no emotional attachments and does therefore not suffer any heartache or have any regrets, unlike the women who fall for him and pin their hopes on this being a lasting relationship.

Moleka is very popular with people. There is a physical fascination which he has always used to his advantage with women and he has innumerable girl friends but is not committed to any of them. Proof of this is the eight illegitimate children who live in his mother's backyard but he continues to have other relationships. "Dikeledi was the nearest he'd ever come to loving a woman". Yet even this relationship, like with all the other women, is based on physical qualities.

Moleka mentions Dikeledi's tight skirts and how these skirts reveal the outline of her thighs. He is not committed to Dikeledi and she is well aware, as is the rest of the community, of the many relationships he has with women. This is what prevents her from being intimate with him. Her attraction to him is evident when she goes with Dikeledi to his office Dikeledi tells Margaret that Moleka is.

Moleka's feelings for Margaret are completely different to anything he has felt before. When he meets Margaret something goes "bang" inside his chest. At the same moment he feels this, Margaret raises her hand to her heart. It is not like anything he has ever felt before. Moleka is certain that he was completely unaware of the woman before she spoke. His feelings are not based on physical qualities. It is something in the tone of Margaret's voice, the soft fluctuations of sound, 'the plaintive cry of one who is faced with the hazards of life' which changes his life. Moleka does not even know what her legs looked like. It is the first time he speaks to a woman in humility and he realises: "I have come to the end of one road, and I am taking another."

When Moleka meets Dikeledi he is aware of a resemblance between her and another person who had the same impact on him. This person had no impact when he walked into a room but when you turned around again; they owned your whole life. It later dawns on him that it is Maru who has a similar impact on him.

Moleka is absolutely devoted to Maru. He will do anything for him, even give up a girl he has just been about to propose to if Maru requests him to introduce the girl to him. Moleka is devoted to the 'light' in Maru's eyes which is an indication of his interaction and conversations with the gods. Moleka, however, is unaware that he might also have a light of his own and always focuses on Maru whom he thinks is 'the most beautiful person on earth.'

Maru sees their relationship in its true light. They are kings of opposing kingdoms. Maru sometimes shared his life with women he acquired through Moleka but these relationships always ended badly. These women had no 'kingdom' of their own and Maru always found them to be savagely greedy. They could not become the 'goddesses Maru walked with all his life'. They wanted to use him to gain power so other people would look up to them and they would be important. Maru emerges from his relationships with deep sorrow. He often took to his bed with some indefinable ailment. People would speculate and 'diagnose' Maru's illnesses. It was often rumoured that he was dying or had a short life expectancy due to some terrible ailment.

This is because Maru is shattered when his relationships do not succeed. He chooses his women carefully. Each of them has a special quality like a tender smile or a beautiful voice. Maru associates these qualities with the beauty in his own heart only to be disappointed when the lady shows her scheming ways or her domineering nature. They all aspired to be his wife so they could have power as the wife of the paramount chief which everybody accepted that Maru would become. Maru always falls in love with his women but their relationships always end because of their scheming and fighting tooth and nail for a social position.

These relationships often end with the girls becoming insane or fleeing the village. As a consequence of this, a fear builds up around the name of Maru and people begin to believe that he is the reincarnation of Tladi, a monstrous ancestral witch-doctor who had been a performer of horrific magic. While Moleka walked blindly through life he, alone is aware that Maru's footsteps are directed to eternal, deathless, gentle goodness. He needs a woman who has these qualities and has her own 'kingdom', a woman who does not aspire to becoming important but who truly has the special qualities he associates with the beauty in his own heart.

Maru knows of Moleka's feelings for Margaret's feelings for Moleka and of how Moleka has changed since meeting Margaret. It is this that alerts him to Margaret's unique qualities. He uses his sister to obtain information about Margaret and it is Margaret who causes the rift between Moleka and Margaret.

Maru finally finds a woman who is different to the other women. She is a Masarwa who is not embarrassed to admit her culture. Although she is often confused for being of mixed breed she corrects these people and does not use their incorrect assumptions to obtain acceptance from them or to make her life easier. She knows that these people are prejudiced and will treat her cruelly but she openly admits her race. Maru knows that his people will never accept a Masarwa woman as being the wife of the chief. She provides him with an excellent reason for not assuming the position of chief, a position which he has never wanted but has always been expected to fulfil.

Margaret has no aspirations to become important. She has learnt to deal with people's prejudice and not to show any emotion except for a teardrop which sometimes escapes from her left eye. She is intelligent and talented. Margaret has visions which she paints. These are a reflection of the dreams Maru has had and are symbolic of the qualities they share. Their relationship does not take the form of his other relationships with women. There is no discussion of when they will get married, like with all the other women. Indeed, Margaret is not even aware of Maru's plans to marry her. He ensures that she is not a 'pampered doll' by treating her like all the other Masarwas and refusing to lend her a bed. When he sees the sketches she has made for Dikeledi he buys her an expensive set of paints which Dikeledi delivers, deceptively saying that she has bought them, when Margaret asks her. Another similarity between Maru and Margaret is when she also has a 'broken neck' when Moleka marries Dikeledi. Maru knows exactly how she is feeling and tells her that he too has felt like that because he knew that she did not love him. He tells her to stop her self pity because nothing is hurting her any more. She realises that this is true and she begins to feel 'alive' again. When Maru leaves with Margaret he feels as if he has inherited the whole universe and tells her: "We used to dream the same dreams. That was how I knew you would love me in the end."

Moleka also changes once he is married to Dikeledi although she was not his first choice of wife. He accepts what has happened and that Maru has won Margaret. When he realises how Maru has tricked him, he laughs. He begins to be more authoritative. She found she had a real husband who had begun to tire of people making a noise in his house."

[30]

OR

QUESTION 16

Maru – (Contextual)

- 16.1 16.1.1 Maru's malicious words are compared to a sharp knife being twisted in a raw wound. This shows what a dreadful effect these words have on Margaret. Maru's words are painful for her to hear. (2)
- 16.1.2 The raw wound is Margaret and Moleka's love for each other. Maru is still threatened by the feelings they had for each other and his jealousy is intensified when Margaret wakes up in the middle of the night crying. Then he knows she has dreamt of him again. (3)
- 16.2 16.2.1 Margaret is now blissfully happy. She has everything she has yearned for: a husband who accepts her and loves her and does not care that she is a Masarwa. She has found someone to love her. She no longer has to face the hatred and prejudice of the community. She is important to her husband. (3)
- 16.2.2 Children taunting her and spitting on her. Pinching and name calling. Children dancing a wild jig behind her back. (1)

- 16.3 She usually had a preoccupied look. She was always too scared to look people in the eye, and appeared rather helpless now she smiles ecstatically. (2)
- 16.4 Maru's love for her is like a great downpour of rain. His love for her is intense and his great expressions of love make up for the days when there is malice and unhappiness. (2)
- 16.5 16.5.1 Yes. He is a wrong-doer because he manipulates people to get what he wants. He manipulates his sister and Moleka. He uses his spies to threaten Moleka and orchestrates the marriage of Dikeledi and Moleka to ensure that Margaret is left free to marry him. He uses fool tactics, e.g. sends paint set under guise of present from Dikeledi, he takes the paintings Margaret gives to Dikeledi, etc.

OR

- No. He is not a wrong-doer, he is a man who makes the means to get what he wants. He is determined and should be admired for his tenacity. Moleka and Dikeledi should blame themselves for being manipulated by Maru. Had Moleka not been afraid of Maru, he would have stood a good chance of winning Margaret's hand in marriage. (5)
- 16.5.2 Probably that Maru is overreacting and jealous. He has already married Margaret but is still insecure. He should make peace with himself and trust his wife. Candidates may feel sorry for him or even feel angry that he is sometimes unhappy although his wishes have been fulfilled. (3)
- 16.6 Margaret is the best woman because she has a profound effect on Moleka. She opens up doors to his heart which have always been firmly shut and causes him to change. He is not attracted to her because of her physical features but because of her inner qualities which cause a change in his heart. For the first time he really loves a woman. Dikeledi has all the right physical features and is very attractive but she does not have this same effect on Moleka. He is attracted to her but it is a physical attraction. (5)
- 16.7 Perhaps Maru is wise in predicting that this is what will happen. He knows that Moleka loves attention and is always the focal point. Women are attracted to him and he is known for the many relationships he has at the same time. A man who is such a social being will probably have difficulty adjusting to a life devoid of attention and he will perhaps not enjoy living away from the spotlight and may therefore come to resent Margaret for placing him in this position.

However, Moleka has changed since meeting Margaret. Maru is aware of this change. If Moleka had Margaret as his wife he may have been happy enough with her to shun the rest of the community. Even when he marries Dikeledi he changes and grows tired of the men who are always around. Maru is perhaps just rationalising to appease his own conscience. (4)

[30]

OR

QUESTION 17

Nineteen Eighty-Four – (Essay)

Winston Smith seems to be submissive and a fatalist. Both of these attributes contribute to the way he sees the Party, and ultimately lead to his own downfall.

Winston appears to long for truth and decency. But when faced with a system that deprives human beings of privacy and the ability to have unorthodox ideas, Winston submissively capitulates, realising there is no hope for him, and waits for his death.

Winston is a thin, frail man who harbours revolutionary ideals but is also terrified of consequences. He desires the overthrow of the Party, but defers to the Proles who he believes are the only ones capable of it. He is curious and observant - when he finds the photograph of the three revolutionaries, he is intrigued but not brave enough to keep the photograph.

The reader experiences the nightmare world of totalitarianism through the eyes of Orwell's protagonist, Winston Smith. Winston's personal tendency to resist the stifling of his individuality, and his intellectual ability to reason about his resistance, enables the reader to observe and understand the harsh oppression of the Party, Big Brother, and the Thought Police etc. Winston is extremely pensive and curious, desperate to understand how and why the Party exercises such absolute control in Oceania. Winston's long reflections give Orwell a chance to explore the themes in the novel.

Winston's other attributes are his rebelliousness and his fatalism. He hates the Party passionately and wants to test the limits of its power; he commits innumerable crimes throughout the novel, ranging from keeping a diary and writing "DOWN WITH BIG BROTHER", to having an illegal love affair with Julia, to getting himself secretly indoctrinated into the anti-Party Brotherhood. The effort Winston puts into his attempt to achieve freedom and independence ultimately underscores the Party's devastating power. The end of the novel reveals Winston's rebellion as playing into O'Brien's campaign of physical and psychological torture, transforming Winston into a loyal subject of Big Brother.

One reason for Winston's rebellion, and eventual downfall, is his sense of fatalism - his intense (though entirely justified) paranoia about the Party and his overriding belief that the Party will eventually catch and punish him. As soon as he writes "DOWN WITH BIG BROTHER" in his diary, Winston is positive that the Thought Police will quickly capture him for committing thought crime. Thinking that he is helpless to evade his doom, Winston takes unnecessary risks. He is so convinced that he will be caught no matter what he does; he convinces himself that he must continue to rebel. Winston lives in a world where legitimate optimism is impossibility; lacking any real hope, he gives himself false hope, fully aware that he is doing so.

[30]

OR

QUESTION 18

Nineteen Eighty-Four – (Contextual)

- 18.1 18.1.1 Because the Proles are in the majority, Winston believes that through shear weight of numbers, the Proles would be able to overthrow the Party. (2)
- 18.1.2 Yes/No depending on the justification. Probably “no” because the Proles are too ignorant and unconcerned to overthrow. As long as they are content, they have no need to rebel. (3)
- 18.1.3 He hopes but does not really believe that they will overthrow the Party. He says, “Until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious”. (3)
- 18.2 This comes from the Proles who are arguing about the lottery. It proves that they are unconcerned about the Party, as long as their immediate needs are met. (3)
- 18.3 The vegetables are like the people, tired and run down by their life under Party rule. Furthermore, nothing seems to be fresh (like the boiled cabbage which is a staple food source). Life under the party is difficult and fraught with meagre supplies of food. (4)
- 18.4 18.4.1 In the Prole quarter. (1)
- 18.4.2 He is wandering. He is drawn to the quarter and the Proles as an escape from Party life. He feels a freedom of movement here that is not available to him elsewhere. (2)
- 18.4.3 The junk shop is where he comes to find memorabilia of the past. It is also where he desires to learn about the past to try and find evidence that contradicts Party philosophy. It is here that he meets Mr Charrington and hires a room to meet Julia. It is here where he and Julia are arrested. (5)
- 18.5 Everything is dingy and decayed and filled with dust. Life here has stopped progressing - it is trapped in the nineteenth century. It indicates the disaster of a totalitarian system of government etc. (2)
- 18.6 18.6.1 Effectiveness the reference to the “prawn” like qualities - the reader is able to form a picture of a scuttling/animated figure etc. (2)
- 18.6.2 The physical appearance of the old man is striking but Winston is keen to meet him and talk to him about life pre-Revolution. He hopes to gain some truth from him, details which will contradict Party philosophy. (3)

[30]

TOTAL FOR SECTION C: [30]**TOTAL: 100**