



ANDERSON JUNIOR COLLEGE
JC2 Preliminary Examination 2014

LITERATURE IN ENGLISH
Higher 2

9748/03

Paper 3 The Individual and Society in Literature

15 September 2014
3 hours

Additional Materials: Answer Paper

Set texts may be taken into the examination room. They may bear underlining or highlighting. Any kind of folding or flagging of pages in text (e.g. use of post-its, tape flags or paper clips) is not permitted.

READ THESE INSTRUCTIONS FIRST

Write your **PDG and name** on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions. One from each of Sections A, B and C.
You are reminded of the need for good English and clear presentation in your answers.

Indicate your choice of question clearly in the answer script.
At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.
You are to submit your written work only.

Name : _____

PDG : _____

**Please indicate your choice by circling the correct question number*

Question No.	Mark
Section A: Question *1a / 1b	
Section B: Question *2a / 2b	
Section C: Question *3a / 3b / 4a / 4b 5a / 5b / 6a / 6b	

This document consists of **7** printed pages, and **1** blank page.

Section A

Answer one question in this section.

1

Either (a) The following poem (1917) was written by English poet Wilfred Owen.

Write a critical appreciation of the poem, relating it to the theme of the individual and society in literature.

Disabled

He sat in a wheeled chair, waiting for dark,
 And shivered in his ghastly suit of grey,
 Legless, sewn short at elbow. Through the park
 Voices of boys rang saddening like a hymn,
 Voices of play and pleasure after day, 5
 Till gathering sleep had mothered them from him.

About this time Town used to swing so gay
 When glow-lamps budded in the light blue trees,
 And girls glanced lovelier as the air grew dim,-
 In the old times, before he threw away his knees. 10
 Now he will never feel again how slim
 Girls' waists are, or how warm their subtle hands.
 All of them touch him like some queer disease.

There was an artist silly for his face,
 For it was younger than his youth, last year. 15
 Now, he is old; his back will never brace;
 He's lost his colour very far from here,
 Poured it down shell-holes till the veins ran dry,
 And half his lifetime lapsed in the hot race
 And leap of purple spurted from his thigh. 20

One time he liked a blood-smear down his leg,
 After the matches, carried shoulder-high.
 It was after football, when he'd drunk a peg,
 He thought he'd better join. - He wonders why.
 Someone had said he'd look a god in kilts, 25
 That's why; and maybe, too, to please his Meg,
 Aye, that was it, to please the giddy jilts
 He asked to join. He didn't have to beg;
 Smiling they wrote his lie: aged nineteen years.
 Germans he scarcely thought of; all their guilt, 30
 And Austria's, did not move him. And no fears
 Of Fear came yet. He thought of jewelled hills
 For daggers in plaid socks; of smart salutes;
 And care of arms; and leave; and pay arrears;
 Esprit de corps; and hints for young recruits. 35
 And soon, he was drafted out with drums and cheers.

Some cheered him home, but not as crowds cheer Goal.
Only a solemn man who brought him fruits
Thanked him; and then enquired about his soul.

Now, he will spend a few sick years in institutes, 40
And do what things the rules consider wise,
And take whatever pity they may dole.
Tonight he noticed how the women's eyes
Passed from him to the strong men that were whole.
How cold and late it is! Why don't they come 45
And put him into bed? Why don't they come?

- Or (b) The following passage is taken from the story *When Mr Pirzada Came To Dine* (1999), by Jhumpa Lahiri. The narrator is a ten year old girl Indian girl and recalls the regular visits of a dinner guest in 1971.

Write a critical appreciation of the extract, relating it to the theme of the individual and society in literature.

I have no memory of his first visit, or of his second or his third, but by the end of September I had grown so accustomed to Mr. Pirzada's presence in our living room that one evening, as I was dropping ice cubes into the water pitcher, I asked my mother to hand me a fourth glass from a cupboard still out of my reach. She was busy at the stove, presiding over a skillet of fried spinach with radishes, and could not hear me because of the drone of the exhaust fan and the fierce scrapes of her spatula. I turned to my father, who was leaning against the refrigerator, eating spiced cashews from a cupped fist. 5

“What is it, Lilia?” 10

“A glass for the Indian man.”

“Mr. Pirzada won't be coming today. More importantly, Mr. Pirzada is no longer considered Indian,” my father announced, brushing salt from the cashews out of his trim black beard. “Not since Partition. Our country was divided. 1947.” 15

When I said I thought that was the date of India's independence from Britain, my father said, “That too. One moment we were free and then we were sliced up,” he explained, drawing an X with his finger on the countertop, “like a pie. Hindus here, Muslims there. Dacca no longer belongs to us.” He told me that during Partition Hindus and Muslims had set fire to each other's homes. For many, the idea of eating in the other's company was still unthinkable. 20

It made no sense to me. Mr. Pirzada and my parents spoke the same language, laughed at the same jokes, looked more or less the same. They ate pickled mangoes with their meals, ate rice every night for supper with their hands. Like my parents, Mr. Pirzada took off his shoes before entering a room, chewed fennel seeds after meals as a digestive, drank no alcohol, for dessert dipped austere biscuits into successive cups of tea. Nevertheless my father insisted that I understand the difference, and he led me to a map of the world taped to the wall over his desk. He seemed concerned that Mr. Pirzada might take offense if I accidentally referred to him as an Indian, though I could not really imagine Mr. Pirzada being offended by much of anything. 25

“Mr. Pirzada is Bengali, but he is a Muslim,” my father informed me. “Therefore he lives in East Pakistan, not India.” His finger trailed across the Atlantic, through Europe, the Mediterranean, the Middle East, and finally to the sprawling orange diamond that my mother once told me resembled a woman wearing a sari with her left arm extended. Various cities had been circled with lines drawn between them to indicate my parents' travels, and the place of their birth, Calcutta, was signified by a small silver star. I had been there only once and had no memory of the trip. “As you see, Lilia, it is a different country, a different color,” my father said. Pakistan was yellow; not orange. I noticed that there were two distinct parts to it, one much larger than the other, separated by an expanse of Indian territory; it was as if 30 35 40

California and Connecticut constituted a nation apart from the U.S. 45

My father rapped his knuckles on top of my head. “You are, of course, aware of the current situation? Aware of East Pakistan's fight for sovereignty?”

I nodded, unaware of the situation.

We returned to the kitchen, where my mother was draining a pot of boiled 50
rice into a colander. My father opened up the can on the counter and eyed me sharply over the frames of his glasses as he ate some more cashews. “What exactly do they teach you at school? Do you study history? Geography?”

Section B

**Answer one question in this section, using two texts that you have studied.
The texts used in this section cannot be used in Section C.**

2

Either (a) “The misfits. The rebels. The troublemakers. The round pegs in the square holes... they have no respect for the status quo.”

With this comment in mind, compare the ways in which two texts you have studied present society’s preservation of the status quo.

Or (b) Compare and contrast the ways in which two texts you have studied present individuals’ acceptance of social expectations.

Section C

Answer one question in this section, using one text that you have studied.
The text used in this section cannot be used in Section B.

NATHANIEL HAWTHORNE: *The Scarlet Letter*

3

Either (a) Discuss Hawthorne's depictions of Pearl "as the living hieroglyphic" and her place in the social world of *The Scarlet Letter*.

Or (b) "The way of the pioneer is always rough."

How far do you agree with this comment on the *The Scarlet Letter*.

JONATHAN SWIFT: *Gulliver's Travels*

4

Either (a) "Humans have an inherent desire to belong."

With this comment in mind, discuss Swift's presentation of the individual's pursuit of kinship in the worlds of *Gulliver's Travels*.

Or (b) Discuss Swift's presentation of class in the societies that Gulliver encounters.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

5

Either (a) Explore Williams's treatment of the individual's desire in the society of New Orleans.

Or (b) Discuss the ways in which Williams uses dramatic devices to present the individual's negotiation with the social environment in *A Streetcar Named Desire*.

WILLIAM SHAKESPEARE: *Othello*

6

Either (a) Discuss the ways in which Shakespeare uses imagery to present the individual's place in the society portrayed in *Othello*.

Or (b) Discuss the ways in which Shakespeare presents the individual as a nonconformist.