



PIONEER JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATION

LITERATURE IN ENGLISH

9748/03

Higher 2

3 Hours

Paper 3 The Individual and Society in Literature

18 Sep 2015

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

Additional materials: Writing Paper

Candidate's Name: _____ **CT Group:** _____

READ THESE INSTRUCTIONS FIRST

Write your statutory name and CT group at the top of every sheet of answer paper used.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

INFORMATION FOR CANDIDATES

Answer three questions, one from each of Sections A, B & C.
Begin each section on a fresh page.
At the end of the examination, fasten all answer scripts securely together.
Submit question paper separately.
All questions in this paper carry equal marks.
You are reminded of the need for good English and clear presentation in your answers.

This question paper consists of **6** printed pages.

Section A

Answer one question in this section.

1

Either (a) The following passage is taken from *A Passage to India* (1924) by E M Forster. The novel is set in the 1920s, with the rise of the Indian independence movement bringing the British empire to a close. Adela, an Englishwoman, was alone in a cave with Dr Aziz, and it is assumed that Dr Aziz has attempted to assault her. In this scene, Fielding is trying to convince McBryde that this could not be true.

Write a critical appreciation of the extract, relating it more generally to your understanding of the topic studied.

Mr. McBryde, the District Superintendent of Police, was the most reflective and best educated of the Chandrapore officials. He had read and thought a good deal, and, owing to a somewhat unhappy marriage, had evolved a complete philosophy of life. There was much of the cynic about him, but nothing of the bully; he never lost his temper or grew rough, and he received Aziz with courtesy, was almost reassuring. "I have to detain you until you get bail," he said, "but no doubt your friends will be applying for it, and of course they will be allowed to visit you, under regulations. I am given certain information, and have to act on it—I'm not your judge." Aziz was led off weeping. Mr. McBryde was shocked at his downfall, but no Indian ever surprised him, because he had a theory about climatic zones. The theory ran: "All unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30. They are not to blame, they have not a dog's chance—we should be like them if we settled here." Born at Karachi, he seemed to contradict his theory, and would sometimes admit as much with a sad, quiet smile. 5

"Another of them found out," he thought, as he set to work to draft his statement to the Magistrate. 15

He was interrupted by the arrival of Fielding.

He imparted all he knew without reservations. Miss Derek had herself driven in the Mudkul car about an hour ago, she and Miss Quested both in a terrible state. They had gone straight to his bungalow where he happened to be, and there and then he had taken down the charge and arranged for the arrest at the railway station. 20

"What is the charge, precisely?"

"That he followed her into the cave and made insulting advances. She hit at him with her field-glasses; he pulled at them and the strap broke, and that is how she got away. When we searched him just now, they were in his pocket." 25

"Oh no, oh no, no; it'll be cleared up in five minutes," he cried again.

"Have a look at them."

The strap had been newly broken, the eye-piece was jammed. The logic of evidence said "Guilty."

"Did she say any more?"

"There was an echo that appears to have frightened her. Did you go into those caves?" 30

"I saw one of them. There was an echo. Did it get on her nerves?"

"I couldn't worry her overmuch with questions. She'll have plenty to go through in the witness-box. They don't bear thinking about, these next weeks. I wish the Marabar Hills and all they contain were at the bottom of the sea. Evening after evening one saw them from the club, and they were just a harmless name. . . - Yes, we start already." For a visiting card was brought; Vakil Mahmoud Ali, legal adviser to the prisoner, asked to be allowed to see him. McBryde signed, gave permission, and continued: "I heard some more from Miss Derek— she 35

is an old friend of us both and talks freely; well— her account is that you went off to locate the camp, and almost at once she heard stones falling on the Kawa Dol and saw Miss Quested running straight down the face of a precipice. Well. She climbed up a sort of gully to her, and found her practically done for—her helmet off—" 40

"Was a guide not with her?" interrupted Fielding.

"No. She had got among some cactuses. Miss Derek saved her life coming just then— she was beginning to fling herself about. She helped her down to the car. Miss Quested couldn't stand the Indian driver, cried, 'Keep him away '—and it was that that put our friend on the track of what had happened. They made straight for our bungalow, and are there now. That's the story as far as I know it yet. She sent the driver to join you. I think she behaved with great sense." 45

"I suppose there's no possibility of my seeing Miss Quested?" he asked suddenly.

"I hardly think that would do. Surely." 50

"I was afraid you'd say that. I should very much like to."

"She is in no state to see anyone. Besides, you don't know her well."

"Hardly at all. . . . But you see I believe she's under some hideous delusion, and that that wretched boy is innocent."

The policeman started in surprise, and a shadow passed over his face, for he could not bear his dispositions to be upset. "I had no idea that was in your mind," he said, and looked for support at the signed deposition, which lay before him. "Those field-glasses upset me for a minute, but I've thought since: it's impossible that, having attempted to assault her, he would put her glasses into his pocket." 55

"Quite possible, I'm afraid; when an Indian goes bad, he goes not only very bad, but very queer." 60

"I don't follow."

"How should you? When you think of crime you think of English crime. The psychology here is different. I dare say you'll tell me next that he was quite normal when he came down from the hill to greet you. No reason he should not be. Read any of the Mutiny records; which, rather than the Bhagavad Gita, should be your Bible in this country. Though I'm not sure that the one and the other are not closely connected. Am I not being beastly? But, you see, Fielding, as I've said to you once before, you're a schoolmaster, and consequently you come across these people at their best. That's what puts you wrong. They can be charming as boys. But I know them as they really are, after they have developed into men. Look at this, for instance." He held up Aziz' pocket-case. "I am going through the contents. They are not edifying. Here is a letter from a friend who apparently keeps a brothel." 65

"I don't want to hear his private letters."

"It'll have to be quoted in Court, as bearing on his morals. He was fixing up to see women at Calcutta." 70

"Oh, that'll do, that'll do."

McBryde stopped, naively puzzled. It was obvious to him that any two sahibs ought to pool all they knew about any Indian, and he could not think where the objection came in. 75

- Or (b) Write a critical appreciation of the following poem *Passage* by Billy Marshall-Stoneking (published in 1990), relating it to the topic of the individual and society.

The oldest man in the world wears shoes.
 The oldest man in the world has a cowboy hat on his head.
 The oldest man in the world speaks to me in English.
 He rides in motor cars.
 His body: fluid, capable – a perfect shock absorber. 5
 One tooth knocked out in front, a red bandanna tied
 around his neck, he names Names
 as we bounce over the dirt track in the back
 of a four-wheel drive.
 'That tree is a digging stick 10
 left by the giant woman who was looking for honey ants;
 That rock, a dingo's nose;
 There, on the mountain, is the footprint
 left by Tjangara on his way to Ulamburra;
 Here, the rockhole of Warnampi – very dangerous – 15
 and the cave where the nyi-nyi women escaped
 the anger of marapulpa – the spider.
 Wati Kutjarra – the two brothers – travelled this way.
 There, you can see one was tired
 from too much lovemaking – the mark of his penis 20
 dragging the ground;
 Here, the bodies of the honey ant men
 where they crawled from the sand –
 no, they are not dead – they keep coming
 from the ground, moving toward the water at Warumpi – 25
 it has been like this for many years:
 the Dreaming does not end; it is not like the whiteman's way.
 What happens once happens again and again.
 This is the law.
 This is the power of the Song. 30
 Through the singing we keep everything alive;
 Through the songs the spirits keep us alive.'
 The oldest man in the world speaks
 to the newest man in the world; my place
 Less exact than his. 35
 We bump along together in the back of the truck
 wearing shoes, belts, underwear.
 We speak to each other in English
 over the rumble of engine, over the roar of the wheels.
 His body: a perfect shock absorber. 40

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.**

- 2a) 'The most effective weapon a parent has to control a child is the withdrawal of love.'
Compare ways in which writers of **two** texts present control in family relationships.
- 2b) With reference to **two** texts, compare ways in which the authors present culture to explore the relationship between the individual and society.

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.

MAXINE HONG KINGSTON: *The Woman Warrior*

3

Either (a) Discuss some of the ways in which Kingston presents change in the novel.

Or (b) 'A strong woman builds her own world.'

To what extent would you agree with this view of what it means to be female, in relation to ideas about the individual and society?

WILLIAM SHAKESPEARE: *Othello*

4

Either (a) "I will wear my heart upon my sleeve for daws to peck at; I am not what I am."
(Act 1 Scene 1)

In what ways, and with what effects, does Shakespeare present social appearances in the play?

Or (b) How far would you agree that *Othello* is essentially a domestic tragedy?

WOLE SOYINKA: *Death and the King's Horseman*

5

Either (a) 'The man dies in all those that keep silent.'

Discuss Soyinka's presentation of voice in the play.

Or (b) Soyinka once said that 'the greatest threat to freedom is the absence of criticism.'

With reference to this comment, discuss the presentation of freedom in society in *Death and the King's Horseman*.

END OF PAPER