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## LITERATURE IN ENGLISH

**9748/03**

Paper 3 The Individual and Society in Literature

**16 September 2015**

**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 texts (eg. use of post-its, tape flags or paper clips) is not permitted.

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### READ THESE INSTRUCTIONS FIRST

Write your registration number 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 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.

At the end of the examination, fasten all your work securely together.  
All questions in this paper carry equal marks.

## Section A

Answer one question in this section.

1

**Either(a)** Write a critical appreciation of the following poem (published in 1955) by Allen Ginsberg, relating it to the theme of the individual and society in literature.

### A Supermarket in California

What thoughts I have of you tonight, Walt Whitman<sup>1</sup>, for I walked on the  
sidestreets under the trees with a headache self-conscious looking at the full moon.

In my hungry fatigue, and shopping for images, I went into the neon fruit  
supermarket, dreaming of your enumerations!  
What peaches and what penumbras! Whole families shopping at night! Aisles 5  
full of husbands! Wives in the avocados, babies in the tomatoes! – and you,  
Garcia Lorca<sup>2</sup>, what were you doing down by the watermelons?

I saw you, Walt Whitman, childless, lonely old grubber, poking among the meats  
in the refrigerator and eyeing the grocery boys.  
I heard you asking questions of each: Who killed the pork chops? What price 10  
bananas? Are you my Angel?

I wandered in and out of the brilliant stacks of cans following you, and followed  
in my imagination by the store detective.  
We strode down the open corridors together in our solitary fancy tasting artichokes,  
possessing every frozen delicacy, and never passing the cashier. 15

Where are we going, Walt Whitman? The doors close in an hour. Which way does  
your beard point tonight?  
(I touch your book and dream of our odyssey in the supermarket and feel absurd.)  
Will we walk all night through solitary streets? The trees add shade to shade, lights 20  
out in the houses, we'll both be lonely.  
Will we stroll dreaming of the lost America of love past blue automobiles in  
driveways, home to our silent cottage?  
Ah, dear father, graybeard, lonely old courage-teacher, what America did you  
have when Charon quit poling his ferry and you got out on a smoking bank and  
stood watching the boat disappear on the black waters of Lethe? 25

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<sup>1</sup> American poet (1819-1892)

<sup>2</sup> Spanish poet (1898-1936)

**Or (b)** The extract below is from the play *Translations* (1930) by Brian Friel. The play is set in a 19<sup>th</sup> century Irish village. Yolland is Owen's English friend (but mispronounces his name as Roland). Write a critical appreciation of the extract, relating it to the theme of the individual and society in literature.

YOLLAND Some years ago we lived fairly close to a poet – well, about three miles away.  
 HUGH His name?  
 YOLLAND Wordsworth – William Wordsworth.  
 HUGH Did he speak of me to you?  
 5 YOLLAND Actually I never talked to him. I just saw him out walking – in the distance.  
 HUGH Wordsworth? ... no. I'm afraid we're not familiar with your literature, Lieutenant. We feel closer to the warm Mediterranean. We tend to overlook your island.  
 YOLLAND I'm learning to speak Irish, sir.  
 10 HUGH Good.  
 YOLLAND Roland's teaching me.  
 HUGH Splendid.  
 YOLLAND I mean – I feel so cut off from the people here. And I was trying to explain a few minutes ago how remarkable a community this is. To meet people like  
 15 yourself and Jimmy Jack who actually converse in Greek and Latin. And your place names – what was the one we came across this morning? – Termon, from Terminus, the god of boundaries. It – it – it's really astonishing.  
 HUGH We like to think we endure around truths immemorially posited.  
 YOLLAND And your Gaelic<sup>3</sup> literature – you're a poet yourself –  
 20 HUGH Only in Latin, I'm afraid.  
 YOLLAND I understand it's enormously rich and ornate.  
 HUGH Ineed, Lieutenant. A rich language. A rich literature. You'll find, sir, that certain cultures expend on their vocabularies and syntax acquisitive energies and ostentations entirely lacking in their material lives. I suppose you could call us  
 25 a spiritual people.  
 OWEN *(not unkindly, more out of embarrassment before Yolland)* Will you stop that nonsense, Father.  
 HUGH Nonsense? What nonsense?  
 OWEN Do you know where the priest lives?  
 30 HUGH At Lis na Muc, over near ...  
 OWEN No, he doesn't. Lis na Muc, the Fort of the Pigs, has become Swinefort. *(Now turning the pages of the Name-Book – a page per name.)* And to get to Swinefort you pass through Greencastle and Fair Head and Strandhill and Gort and Whiteplains. And the new school isn't at Poll na gCaorach – it's at Sheepsrock. Will you be able to find your way?  
 35 *(Hugh pours himself another drink. Then:)*  
 HUGH Yes, it is a rich language, Lieutenant, full of the mythologies of fantasy and hope and self-deception – a syntax opulent with tomorrows. It is our response to mud cabins and a diet of potatoes; our only method of replying to ...  
 40 inevitabilities. *(to Owen)* Can you give me loan of half-a-crown? I'll repay you out of the subscriptions I'm collecting for the publication of my new book. *(to Yolland)* It is entitled: 'The Pentaglot Preceptor of Elementary Institute of the English, Greek, Hebrew, Latin and Irish Langauges; Particularly Calculated for the Instruction of Such Ladies and Gentlemen as may Wish to Learn without the Help of a Master'.  
 45 YOLLAND *(laughs)* That's a wonderful title!

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<sup>3</sup> The Irish language

## 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)** Compare the ways in which authors of **two** texts use setting in order to explore the relationship between the individual and society.

**Or (b)** “Social morality determines individual action.”  
With this comment in mind, compare the ways in which **two** texts you have studied present social morality.

### 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)** Consider Hawthorne's treatment of evil and what it reveals about the individual and society.

**Or (b)** Discuss the significance of the forest to the novel's exploration of the individual and society.

PHILIP LARKIN: *from Collected Poems*

**4**

**Either (a)** Discuss Larkin's presentation of time and how it affects the individual and society.

**Or (b)** "An acceptance of life's various kinds of defeat ..."  
Consider this comment of an individual in the society that Larkin presents in his poetry.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

**5**

**Either (a)** "We understand Stanley, but sympathise with Blanche."  
How does this observation contribute to your understanding of the individual and society in *A Streetcar Named Desire*?

**Or (b)** How accurate is it to describe Williams' presentation of the conflict between individual and society as one that largely occurs within the individual?