



LITERATURE IN ENGLISH

9748/03

Paper 3 The Individual and Society in Literature

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 name, class and question number on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Write your answer to each question on a fresh sheet of paper.
Do not use paper clips, highlighters, glue or correction fluid on your work.

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 each of your answers **separately**.
Attach the **cover sheet** to Section A.
All questions in this paper carry equal marks.

Section A

1

- Either (a)** Write a critical appreciation of the following poem (published in 1999) by D. J. Enright, relating it to the theme of the individual and society in literature.

Dreaming in the Shanghai Restaurant

I would like to be that elderly Chinese gentleman.	
He wears a gold watch with a gold bracelet,	
But a shirt without sleeves or tie.	
He has good luck moles on his face, but is not disfigured with fortune.	
His wife resembles him, but is still a handsome woman,	5
She has never bound her feet or her belly.	
Some of the party are his children, it seems,	
And some his grandchildren;	
No generation appears to intimidate another.	
He is interested in people, without wanting to convert them or pervert them.	10
He eats with gusto, but not with lust;	
And he drinks, but is not drunk.	
He is content with his age, which has always suited him.	
When he discusses a dish with the pretty waitress,	
It is the dish he discusses, not the waitress.	15
The table-cloth is not so clean as to show indifference,	
Not so dirty as to signify a lack of manners.	
He proposes to pay the bill but knows he will not be allowed to.	
He walks to the door like a man who doesn't fret about being respected, since he is;	
A daughter or granddaughter opens the door for him,	20
And he thanks her.	
It has been a satisfying evening. Tomorrow	
Will be a satisfying morning. In between he will sleep satisfactorily.	
I guess that for him it is peace in his time.	
It would be agreeable to be this Chinese gentleman.	25

- Or (b) The following extract is taken from *The Narrow Road to the Deep North* (first published in 2013) by Richard Flanagan. Dorrigo Evans, an Australian surgeon, is haunted by a wartime love affair with his uncle's wife. Post war, he finds his growing celebrity as a war hero at odds with his sense of his own failings and guilt.

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

He thought of his wife. He found his marriage a profound solitude. He did not understand why he was married, why sleeping with several women was seen to be wrong, why all of it meant less and less. Nor could he say what was the strange ache at the base of his stomach that grew and grew, why he so desperately needed to smell Lynette Maison's back, or why the only real thing in his life were his dreams. 5

He opened the bar fridge, took out the last Glenfiddich¹ miniature, and noticed with a shake of his head the new touchpad technology that meant once he had taken the bottle out it was immediately recorded electronically. He sensed the coming of a new neater world, a tamer world, a world of boundaries and surveillance, where everything was known and nothing needed to be experienced. He understood his public self—the side they put on coins and stamps—would meld well with the coming age, and that the other side, his private self, would become increasingly incomprehensible and distasteful; this side others would conspire to hide. 10 15

It did not fit with the new age of conformity that was coming in all things, even emotions, and it baffled him how people now touched each other excessively and talked about their problems as though naming life in some way described its mystery or denied its chaos. He felt the withering of something, the way risk was increasingly evaluated and, as much as possible, eliminated, replaced with a bland new world where the viewing of food preparation would be felt to be more moving than the reading of poetry; where excitement would come from paying for a soup made out of foraged grass. He had eaten soup made out of foraged grass in the camps; he preferred food. The Australia that took refuge in his head was mapped with the stories of the dead; the Australia of the living he found an ever stranger country. 20 25

Dorrigo Evans had grown up in an age when life could be conceived and lived in the image of poetry, or, as it was increasingly with him, the shadow of a single poem. If the coming of television and with it the attendant idea of celebrity—who were otherwise people, Dorrigo felt, you would not wish to know—ended that age, it also occasionally fed on it, finding in the clarity of those who ordered their lives in accordance with the elegant mystery of poetry a suitable subject for imagery largely devoid of thought. 30

A documentary about Dorrigo going back to the Line on Anzac Day in 1972 first established him in the national consciousness, and his position was enhanced by further appearances on talk shows on which he affected the stance of a conservative humanist, another mask. 35

He understood he was outliving his age and feeling his eternal desire to live more recklessly he unscrewed the whisky miniature lid. As he took a swig, he felt the kilt with his toes near the base of the bar fridge. Pulling it on, he looked over to the bed where, in the strange night-light thrown by the digital clock and green-lit smoke alarms, Lynette looked as if underwater. He noticed that her arm was over her eyes. He lifted it. She was crying. Silently, without movement. 40

¹Glenfiddich: the name of a whisky distillery in Scotland. Glenfiddich also means "Valley of the Deer" in Scottish Gaelic.

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)** With reference to **two** texts, compare the ways in which social forces are presented as inherently hostile.
- Or** **(b)** Compare ways in which irony in any **two** texts directs our attention to the predicament of individuals in 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.**

NATHANIEL HAWTHORNE: *The Scarlet Letter*

3

Either (a) Consider the ways in which Nathaniel Hawthorne presents individual guilt as having a social dimension.

Or (b) 'The tragic waste of Hester's powers and passions is what resonates most deeply as we close the tale.'

Critically consider the end of the novel in the light of this statement.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

9

Either (a) Discuss Williams' characterisation of Stella and her place in the social world of *A Streetcar named Desire*.

Or (b) 'A *Streetcar Named Desire* is a tragedy of Stanley's incomprehension of Blanche's needs.'

Consider how far you are in agreement with this view of the play.

WILLIAM SHAKESPEARE: *Othello*

10

Either (a) How important are the settings of Venice and Cyprus in relation to the theme of the individual and society in *Othello*?

Or (b) 'And what's he then that says I play the villain,
When this advice I give is free and honest' (Act 2, Scene 3)

Comment on the presentation of honesty in *Othello*.

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Copyright acknowledgements:

Question 1a © D. J. Enright; *Collected Poems*; Carcanet, 1999.

Question 1b © Richard Flanagan; *The Narrow Road to the Deep North*; Chatto & Windus, 2014.

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