



LITERATURE IN ENGLISH

9748/02

Paper 2 Victorian Literature (1830–1899)

23 August 2016

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 papers in texts (e.g. use of post-its, tape flags or paper clips) is not permitted.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, index 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 staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions, one from each of Sections A, B and C.

Begin each essay on a fresh sheet of paper.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, tie each essay separately.

All questions in this paper carry equal marks.

This document consists of **6** printed pages.



Section A

Answer one question in this section.

1

Either (a) Write a critical appreciation of the following poem, by Rudyard Kipling (published 1886) relating its concerns to key features of the period.

CHRISTMAS IN INDIA

Dim dawn behind the tamarisks¹—the sky is saffron-yellow—
 As the women in the village grind the corn,
 And the parrots seek the riverside, each calling to his fellow
 That the Day, the staring Eastern Day, is born.
 Oh the white dust on the highway! Oh the stench in the byway! 5
 Oh the clammy fog that hovers over earth!
 And at Home they're making merry 'neath the white and scarlet berry—
 What part have India's exiles in their mirth?

Full day behind the tamarisks—the sky is blue and staring—
 As the cattle crawl afield beneath the yoke, 10
 And they bear One o'er the field-path, who is past all hope or caring,
 To the ghat² below the curling wreaths of smoke.
 Call on Rama³, going slowly, as ye bear a brother lowly—
 Call on Rama—he may hear, perhaps, your voice!
 With our hymn-books and our psalters we appeal to other altars, 15
 And to-day we bid “good Christian men rejoice!”

High noon behind the tamarisks—the sun is hot above us—
 As at Home the Christmas Day is breaking wan.
 They will drink our healths at dinner—those who tell us how they love us,
 And forget us till another year be gone! 20
 Oh the toil that knows no breaking! Oh the *Heimweh*⁴, ceaseless, aching!
 Oh the black dividing Sea and alien Plain!
 Youth was cheap—wherefore we sold it. Gold was good—we hoped to hold it,
 And to-day we know the fulness of our gain.

Grey dusk behind the tamarisks—the parrots fly together— 25
 As the sun is sinking slowly over Home;
 And his last ray seems to mock us shackled in a lifelong tether.
 That drags us back how'er so far we roam.
 Hard her service, poor her payment—she in ancient, tattered raiment—
 India, she the grim Stepmother of our kind. 30
 If a year of life be lent her, if her temple's shrine we enter,
 The door is shut—we may not look behind.

Black night behind the tamarisks—the owls begin their chorus —
 As the conches⁵ from the temple scream and bray.
 With the fruitless years behind us, and the hopeless years before us, 35
 Let us honour, O my brother, Christmas Day!
 Call a truce, then, to our labours—let us feast with friends and neighbours,
 And be merry as the custom of our caste;
 For if “faint and forced the laughter,” and if sadness follow after,
 We are richer by one mocking Christmas past. 40

¹ Tamarisk- A type of tree that grows in warm tropical or subtropical climates

² Ghat- steps down to a riverbank, traditionally used in India as sacred sites for the cremation of corpses

³ Rama- an incarnation of the Hindu god Vishnu, worshipped as a figure of righteousness

⁴ *Heimweh*- (psychological term) German for 'homesickness'

⁵ Conch- large seashell, used as a musical instrument in Hindu temple ceremonies

Or (b) Write a critical analysis of the following passages, from Act 2 of *Mrs Dane's Defence*, by Henry Arthur Jones (1900), relating its concerns to key features of the period.

Sir Daniel is attempting to discourage his adoptive son Lionel (Lal) from marrying Mrs Dane, a widow with a mysterious past, who has been ostracised by the community for allegedly flirting with another woman's husband. Lady Eastman is helping Sir Daniel investigate Mrs Dane's background.

Sir Daniel	Don't you think there's been quite enough talking it over the last fortnight?	
Lady Eastman	We haven't had your assistance. Candidly, what is your opinion? [Sits on sofa]	
Sir Daniel	I have none. I'm waiting for facts. Have you heard from Risby?	5
Lady Eastman	Not a word.	
Sir Daniel	What did you say to him ?	
Lady Eastman	I asked him to tell me in the strictest confidence all he knew about Mrs. Dane.	
Sir Daniel	And he hasn't replied ?	10
Lady Eastman	It's only five days ago that I wrote. Perhaps my letter hasn't reached him.	
Sir Daniel	Rather strange, isn't it?	
Lal	[Indignantly] It's much more strange that everybody should be saying and believing the worst of an innocent woman without a shadow of proof.	15
Sir Daniel	Without a shadow of proof that she is innocent.	
Lal	I thought, sir, that English law assumed everybody to be innocent until he is proved to be guilty.	
Sir Daniel	[Moves toward Lionel] I do not assume Mrs. Dane is guilty— or innocent. I only say I don't know.	20
Lal	Mrs. Dane has done exactly what an innocent woman naturally would do.	
Sir Daniel	Ah, pardon my inexperience, my dear Lal. What does an innocent woman naturally do ?	25
Lal	She treats all slander with silent contempt. She knows her life will stand the test of inquiry, and therefore she doesn't stoop to answer calumny.	
Sir Daniel	Meantime everybody cuts her ¹ .	
Lal	[Moves to Lady Eastman] Lady Eastman, if you were in Mrs. Dane's place how would you have acted?	30
Sir Daniel	Supposing you were innocent ?	
Lady Eastman	[After a little pause.] I think I should have acted exactly as Mrs. Dane has done. [Lal turns to Sir Daniel with a smile of triumph]	
Sir Daniel	Supposing you were guilty ?	35
Lady Eastman	[nonplussed] I don't know. [Lal turns away upstage, annoyed]	
Sir Daniel	[crossing to Lady Eastman] If you were guilty don't you think you would try to act exactly in the same way? And whether you succeeded, would depend, not so much upon your guilt or your innocence, as upon your self-control, and how far you had cultivated the woman's gift for acting. Guilt is the natural and necessary mimic of innocence as hypocrisy is the natural and necessary mimic of virtue; and just as nature is always ready to lend a mimic-skin of protection to any beast or bird or insect that needs its shelter, so she is always ready to lend the sheepskin of innocence to any criminal that's clever enough to draw it over him.	40 45

¹ Cut- In this context to ignore socially, to ostracise, to exclude someone from polite society.

- Lal *[returning downstage]* Criminal! You are speaking, sir, of the lady whom I have asked to be my wife.
- Sir Daniel Not at all. I am speaking generally. For all I know, Mrs. Dane is the most innocent and virtuous lady in the world. 50
- Lal But you don't believe she is ?
- Sir Daniel I have no means of judging. The lady knows that her reputation is being torn to rags. She doesn't put the matter in her lawyer's hands. She avoids, or seems to avoid, meeting me ; she gives you a few very vague details of her past life, and then wraps herself in a mantle of injured innocence 55
- Lal *[Very indignantly]* Injured innocence! *[To Sir Daniel.]* I asked you for your help to clear the woman who is dearer to me than my life from a lying slander, and you insinuate that she is a criminal and a hypocrite! *[Lal seizes his hat]* I will never again ask you for the smallest favour as long as I live. *[Lady Eastman rises, crosses to centre stage]* I give you back your name, and I take my own to offer it to her. Good-day, Sir Daniel Carteret. *[Going off.]* 60
- Lady Eastman Lionel! *[He doesn't stop.]* Lionel! *[He half stops.]* Lionel! *[He stops.]* You want Mrs. Dane's reputation to be cleared. Don't you think Sir Daniel is the best man in England to help you ? For her sake don't quarrel with him. Don't throw over the best of fathers and the best of friends in a moment of temper. *[She takes his hat from him, places it on a chair and comes between the two men]* 65
- Sir Daniel, I think you are a little hard on Mrs. Dane. Lionel doesn't want a legal machine to grind out the evidence. He wants a friend to stand by him and the woman he loves. Come, shake hands with him and promise you'll help him. *[She joins their hands.]* 70
- Sir Daniel Forgive me, my dear boy. I didn't mean to wound you.
- Lal Forgive me, sir. I can't bear that anyone should speak ill of her. 75
- Lady Eastman And now let us put our heads together and set to work to do our best to clear her.

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 **two** Victorian writers you have studied explore transgression or the breaking of boundaries.
- Or (b)** By comparing the work of **two** writers of the period that you have studied, discuss their presentation of stagnation.

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.

CHARLES DICKENS: *Great Expectations*

3

Either (a) 'The narrator is a moralist - and a stern one.'

To what extent do you agree that Pip, as a narrator, is harshest on himself?

Or (b) 'Dickens establishes a stark, cold, unforgiving landscape to mirror Pip's stark, cold, unforgiving life.' Discuss.

GEORGE ELIOT: *Silas Marner*

4

Either (a) 'Eliot suggests a "religion of humanity" founded on community as a substitute for the failure of organised religion'.

How far do you agree with this assertion about the novel *Silas Marner*?

Or (b) Discuss the role and characterisation of the female characters in *Silas Marner*.

CHARLOTTE BRONTË: *Jane Eyre*

5

Either (a) 'Jane's plight and sense of isolation are of her own making.'

Do you agree with the given statement about *Jane Eyre*?

Or (b) Discuss the significance of Lowood and its inhabitants to the meaning and mood of *Jane Eyre*.

G.B. SHAW: *Mrs Warren's Profession*

6

Either (a) 'It is a pessimistic play which offers no hope for the future.'

How far do you agree with this comment on *Mrs Warren's Profession*?

Or (b) 'The play is propelled forward through a series of individual confrontations.'

Discuss Shaw's use of dramatic action and dialogue in *Mrs Warren's Profession*.