



**ANDERSON JUNIOR COLLEGE**  
**JC2 Preliminary Examination 2017**

**LITERATURE IN ENGLISH**

**9748/03**

**Higher 2**

**11 September 2017**

**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 **PDG and name** on all the work you hand in.  
Draw a right hand margin on every piece of writing 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.

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** : \_\_\_\_\_

<b>Indicate your choice of question</b>		
<b>Section A</b>	<i>Write your question no. here</i>	<i>/25</i>
<b>Section B</b>	<i>Write your question no. here</i>	<i>/25</i>
<b>Section C</b>	<i>Write your question no. here</i>	<i>/25</i>
	<b>Total:</b>	<b><i>/75</i></b>

**BLANK PAGE**

## Section A

Answer one question in this section.

1

- Either** (a) Comment on the following poem, *Translations* by Adrienne Rich, paying particular attention to the way it addresses the relation between the individual and society.

***Translations***

You show me the poems of some woman  
my age, or younger  
translated from your language

Certain words occur: enemy, oven, sorrow  
enough to let me know  
she's a woman of my time

5

Obsessed

with Love, our subject:  
we've trained it like ivy to our walls  
baked it like bread in our ovens  
worn it like lead on our ankles  
watched it through binoculars as if  
it were a helicopter  
bringing food to our famine  
or the satellite  
of a hostile power

10

I begin to see that woman  
doing things: stirring rice  
ironing a skirt  
typing a manuscript till dawn

20

trying to make a call  
from a phonebooth

The phone rings endlessly  
in a man's bedroom  
she hears him telling someone else  
*Never mind. She'll get tired.*  
hears him telling her story to her sister  
who becomes her enemy  
and will in her own way  
light her own way to sorrow

25

30

ignorant of the fact this way of grief  
is shared, unnecessary  
and political

#

#

#

**Or (b)** The extract below is from E.M. Forster's *A Passage to India* (1924). A British woman, Miss Adela Quested, visits her fiancé, Ronny Heaslop, in India, an empire under British control. While on a trip to the Marabar Caves, Adela, overcome by the enclosed space, thinks she is alone with a native, Dr. Aziz, and accuses him of sexually assaulting her.

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

He found, as he expected, that the poor girl was crying. And, as always, an Indian close outside the window, a mali in this case, picking up sounds. Much upset, he sat silent for a moment, thinking over his mother and her senile intrusions. He wished he had never asked her to visit India, or become under any obligation to her.

"Well, my dear girl, this isn't much of a home-coming," he said at last. "I had no idea she had this up her sleeve." 5

Adela had stopped crying. An extraordinary expression was on her face, half relief, half horror. She repeated, "Aziz, Aziz." They all avoided mentioning that name. It had become synonymous with the power of evil. He was "the prisoner," "the person in question," "the defence," and the sound of it now rang out like the first note of a new symphony. 10

"Aziz . . . have I made a mistake?"

"You're over-tired," he cried, not much surprised.

"Ronny, he's innocent; I made an awful mistake."

"Well, sit down anyhow." 15

He looked round the room, but only two sparrows were chasing one another. She obeyed and took hold of his hand. He stroked it and she smiled, and gasped as if she had risen to the surface of the water, then touched her ear. "My echo's better." "That's good. You'll be perfectly well in a few days, but you must save yourself up for the trial. Das is a very good fellow, we shall all be with you."

"But Ronny, dear Ronny, perhaps there oughtn't to be any trial." 20

"I don't quite know what you're saying, and I don't think you do."

"If Dr. Aziz never did it he ought to be let out."

A shiver like impending death passed over Ronny. He said hurriedly, "He was let out--until the Mohurram riot, when he had to be put in again." To divert her, he told her the story, which was held to be amusing. Nureddin had stolen the Nawab Bahadur's car and driven Aziz into a ditch in the dark. Both of them had fallen out, and Nureddin had cut his face open. Their wailing had been drowned by the cries of the faithful, and it was quite a time before they were rescued by the police. Nureddin was taken to the Minto Hospital, Aziz restored to prison, with an additional charge against him of disturbing the public peace. 30

"Half a minute," he remarked when the anecdote was over, and went to the telephone to ask Callendar to look in as soon as he found it convenient, because she hadn't borne the journey well. When he returned, she was in a nervous crisis, but it took

a different form--she clung to him, and sobbed, "Help me to do what I ought. Aziz is good. You heard your mother say so." 35

"Heard what?"

"He's good; I've been so wrong to accuse him."

"Mother never said so."

"Didn't she?" she asked, quite reasonable, open to every suggestion anyway.

"She never mentioned that name once." 40

"But, Ronny, I heard her."

"Pure illusion. You can't be quite well, can you, to make up a thing like that."

"I suppose I can't. How amazing of me!"

"I was listening to all she said, as far as it could be listened to; she gets very incoherent." 45

"When her voice dropped she said it--towards the end, when she talked above love--love--I couldn't follow, but just then she said: ' Doctor Aziz never did it.'"

"Those words?"

"The idea more than the words."

"Never, never, my dear girl. Complete illusion. His name was not mentioned by anyone. Look here--you are confusing this with Fielding's letter." 50

"That's it, that's it," she cried, greatly relieved. " I knew I'd heard his name somewhere. I am so grateful to you for clearing this up--it's the sort of mistake that worries me, and proves I'm neurotic."

"So you won't go saying he's innocent again, will you? for every servant I've got is a spy." He went to the window. The mali had gone, or rather had turned into two small children-- impossible they should know English, but he sent them packing. 55

"They all hate us," he explained. "It'll be all right after the verdict, for I will say this for them, they do accept the accomplished fact; but at present they're pouring out money like water to catch us tripping, and a remark like yours is the very thing they look out for. It would enable them to say it was a put-up job on the part of us officials. You see what I mean." 60

#

#

#

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 texts that you have studied present personal growth.
  
  - (b)** In what ways, and with what effects, do writers use confrontations and arguments as a tool to explore the relationship between an individual and society? You should compare two of your texts.

## 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) “Resentment is like taking poison and waiting for the other person to die.”
- Explore this statement in light of your reading of *The Scarlet Letter’s* treatment of vengeance.
- (b) Explore Hawthorne’s presentation of forgiveness in *The Scarlet Letter*, and what it contributes to the theme of the individual and society in the novel.

**TENNESSEE WILLIAMS: *A Streetcar Named Desire***

9

- Either** (a) How, and with what effects, does Williams present privacy (or lack thereof) in the play in order to show tensions between the individual and society?
- (b) In what ways, and with what effects, does Williams use the unsettling and the strange in his exploration of the relationship between an individual and society?

**WILLIAM SHAKESPEARE: *Othello***

10

- Either** (a) “Fathers, from hence trust not your daughters’ minds  
By what you see them act.”
- Discuss Shakespeare’s dramatic presentation of trust and gullibility as a means of showing an individual’s relationship to other people and society.
- (b) Discuss some of the dramatic methods Shakespeare uses to convey Cassio’s negotiation of his place as an individual in the larger Venetian society.