

KING'S COLLEGE, BUDO
END OF TERM THREE 2015
LITERATURE PAPER THREE
NOVELS AND SHORT STORIES P310/3

TIME: 3 Hours

INSTRUCTIONS: Students must attempt only one question in section A and attempt two numbers in section B, choosing one question from each sub-section.

SECTION A

1. ARTHUR KOESTLER: *Darkness at Noon*

Whoever wishes to avoid becoming dizzy must try to find out the swing's law of motion. We seem to be faced with a pendulum movement in history, swinging from absolutism to democracy, from democracy back to absolute dictatorship.

The amount of individual freedom which a person may conquer and keep depends on the degree of its political maturity. The aforementioned pendulum motion seems to indicate that the political maturing of the masses does not follow a continuous rising curve, as does the growing up of an individual, but that it is governed by more complicated laws.

The maturity of the masses lies in the capacity to recognize their own interests. This, however, presupposes a certain understanding of the process of production and distribution of goods. A people's capacity to govern itself democratically is thus proportionate to the degree of its understanding of the structures and functioning of the whole social body.

Now, every technical improvement creates anew complication to the economic apparatus, causes the appearance of new factors and combinations, which the masses cannot penetrate for a time. Every jump of technical progress leaves the relative intellectual development of the masses a step behind, and thus causes a fall in the political-maturity thermometer. It takes tens of years, sometimes generations, for a people's level of affairs, until it has recovered the same capacity for self-government, as it had already possessed at a lower stage of civilization.

Questions

- a. What events come before and after this passage? 10mks
- b. Examine the arguments that Koestler makes in the extract above? 08mks
- c. Examine the techniques Koestler employs to bring out the arguments above 08mks

- d. What feelings does the writer project in his arguments? 08mks

2. JANE AUSTEN: Persuasion

"No," said Anne, "I can readily believe all that of my cousin. He seems to have a calm, decided temper, not at all open to dangerous impressions. I consider him with great respect. I have no reason, from anything that has fallen within my observation, to do otherwise. But I have not known him long; and he is not a man, I think, to be known intimately soon. Will not this manner of speaking of him, Mrs. Smith, convince you that he is nothing to me? Surely this must be calm enough. And, upon my word, he is nothing to me. Should he ever propose to me (which I have very little reason to imagine he has any thought of doing), I shall not accept him. I assure you I shall not. I assure you, Mr. Elliot had not the share, which you have been supposing, in whatever pleasure the concert of last night might afford: not Mr. Elliot; it is not Mr. Elliot that -- "

She stopped, regretting, with a deep blush, that she had implied so much; but less would hardly have been sufficient. Mrs. Smith would hardly have believed so soon in Mr. Elliot's failure, but from the perception of there being somebody else. As it was, she instantly submitted, and with all the semblance of seeing nothing beyond; and Anne, eager to escape farther notice, was impatient to know why Mrs. Smith should have fancied she was to marry Mr. Elliot; where she could have received the idea, or from whom she could have heard it.

"Do tell me how it first came into your head."

"It first came into my head," replied Mrs. Smith, "upon finding how much you were together, and feeling it to be the most probable thing in the world to be wished for by everybody belonging to either of you; and you may depend upon it, that all your acquaintance have disposed of you in the same way. But I never heard it spoken of till two days ago."

"And has it, indeed, been spoken of?"

"Did you observe the woman who opened the door to you when you called yesterday?"

"No. Was not it Mrs. Speed, as usual, or the maid? I observed no one in particular."

"It was my friend, Mrs. Rooke, Nurse Rooke; who, by the bye, had a great curiosity to see you, and was delighted to be in the way to let you in. She came away from Marlborough Buildings only on Sunday; and she it was who told me you were to marry Mr. Elliot. She had had it from Mrs. Wallis herself, which did not seem bad authority. She sat an hour with me on Monday evening, and gave me the whole history."

"The whole history!" repeated Anne, laughing. "She could not make a very long history, I think, of one such little article of unfounded news."

Questions

- a. What events lead up to the above extract? 08mks

- b. Discuss the effectiveness of dialogue in the extract above. 08mks
- c. Examine the character of Anne Elliot and Mrs. Smith as portrayed in the passage above 08mks
- d. Comment on the relevance of this extract here and elsewhere in the novel 10mks

SECTION B

ARTHUR KOESTLER: *Darkness at Noon*

- 3. Show how Koestler uses Rubashov to develop themes in the novel
- 4. Discuss the use of Symbolism in the novel, 'Darkness at Noon.'

JANE AUSTEN: *Persuasion*

- 5. Discuss the view that *Persuasion* is a commentary on manners.
- 6. Discuss the rebellious elements in Anne Elliot. How is this nature used to advance Jane Austen's view on the need for social flexibility?