

Answer ONE question on the texts you have studied. Begin your answer on page 5.

Childhood

Texts

Pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens

Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

EITHER

- 1 Compare the ways in which the writers of your two chosen texts portray characters responding to difficult circumstances. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 40 marks)

OR

- 2 Compare the ways in which the writers of your two chosen texts present friendship. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 40 marks)

Colonisation and its Aftermath

Texts

Pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain

Post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

EITHER

- 3 Compare the ways in which the writers of your two chosen texts present exploitation. You must relate your discussion to relevant contextual factors.

(Total for Question 3 = 40 marks)

OR

- 4 Compare the ways in which the writers of your two chosen texts portray characters — responding to unfamiliar environments. You must relate your discussion to relevant contextual factors.

(Total for Question 4 = 40 marks)

Exploitation

HF ⇒ Tom (romanticism)
 > H - band
 > S - escape
⇒ D + K
 > H + S
 > U
 > Wilks
exploiting nature of white civilisation

Religion / Superstition

- Brute force
 ↳ D + K
- Opportunistic
 ↳ nature > S - Carus
 ↳ K - fantastic invasion

→ E



Indicate which question you are answering by marking a cross ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒ Question 9 ☒
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

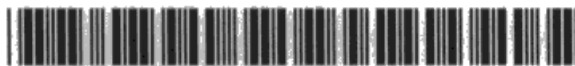
Joseph Conrad's 'Heart of Darkness'

Text 2:

Mark Twain's 'The Adventures of Huckleberry Finn'

Both Twain and Conrad explore exploitation in their respective works, 'The Adventures of Huckleberry Finn' and 'Heart of Darkness'. Both authors portray the coercive and dark nature within white civilised society by the ways in which they present the exploitative methods taken to subdue another race such as the Africans.

The most obvious ^{example} ~~exploitation~~ of exploitation in 'Heart of Darkness' is the result of colonialism in the Congo. The "Exploring Eldorado Expedition" and Kurtz "raided the country" ^{Paraguay} and "beared" ^{the} treasure out of the bowels of the land". Conrad purposefully ~~uses~~ human imagery to describe the ~~effects~~ of devastating effects of colonialism to ensure his audience, white ^{British} civilised.



P 4 8 6 7 2 A 0 5 1 6

civilisation, understand that the cause and methods of colonialism are not "glorious". Conrad also contrasts the ^{current} prejudiced belief of the evilness of the 'other' by describing ^{the natives} them as "pretending, flabby, weak-eyed devils", which causes an abrupt shock not only to Marlow and the Nellie crew but also to the reader. Twain, similarly, tries to portray the sense of danger of extreme exploitation but does so differently. ~~Twain's~~ Instead Twain shows the progression of deception and exploitation from harmless folly to devastating ^{acts} crimes. For instance, earlier in the novel "Pap" or "blubbers" endlessly deceiving Judge Thatcher into lending him some money but in later chapters the Duke and the King uses their acting skills to "swindle" the Wilks' sisters "outta" all the money they own. ~~Twain's presentation of the devastating effects~~

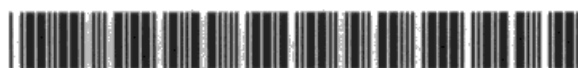
Twain's presentation of the devastating effects of exploitation is therefore more subtle than Conrad's and also portrays a sense of gradual but inevitable transition from harmless acts to vengeful ones. Twain may do so due to the context of when the novel was published. The 'Adventures of Huckleberry Finn' was written in the late 1880s but set in the 1830s (pre-Civil War) therefore Twain may have tried to ~~portray the inevitable~~ display a warning to his readers not to follow the same ^{cyclic} ~~pattern~~ nature of the book. The novel is based during slavery.



during which Huck almost frees Jim (similar to Reconstruction period) yet ultimately reverts to how he was ~~at~~ in the beginning of the novel, which held similar beliefs to the ~~hypocritical~~ ^{hypocritical} and deceptive white society.

Both Conrad and Twain also realise the subtle and ingrained nature of exploitation, which is evident by the manipulation of religion and superstitions by the narrators, ~~H~~ Marlow and Huck. Marlow deceives the helmsman into thinking ^{there's} a "sulky devil" in the boiler ~~to~~ educate him yet in doing so Marlow, and by extension colonisers, have changed the native into a supposedly "improved specimen" who is ~~now~~ ^{now} unable to communicate to other natives effectively and results in his ultimate death. ~~On a much~~ In a more extreme case, Kurtz's rise to ^a ~~the~~ "supernatural being" in the eyes ~~for~~ ^{of} the natives for "good unbounded" results in his own death and the extermination ^{of} "all the brutes".

Conrad may be implying that even with good intentions exploitation ^{of others} leads to tragic and devastating consequences. Yet Kurtz's actions echo that of King Leopold of Belgium who deceived the public into believing he was colonising the Congo to educate the natives but truly only did so to gain profit. Therefore, Conrad may also be implying that the exploitation of others allows oneself to also be vulnerable to exploitation. This is reinforced by the repeated reference to the wilderness "claiming" Kurtz. Additionally, Conrad in part 1



and part 2 of his novella ^{mentions that Kurtz} describes the "Sito wilderness is
"waiting patiently for the passing away of this fantastic
invasion", implying that Kurtz is exploiting the land. But
in part 3 of the novella this phrase is rearranged and the
wilderness "takes vengeance ^{on} him [Kurtz] for the
fantastic invasion", which therefore suggests that Kurtz
has made himself vulnerable to exploitation.

Twain also explores ^{how} the civilised constructs of religion
and literature are used to not only exploit the slaves but
also outsiders as seen through Huck. For instance, Huck
himself harmlessly exploits Jim's superstitious beliefs ^{of} with
"ghosts", "shakes" and "witchcraft" to ensure he is
entertained ^{and} not "lonesome" (when alone) however most of
this occurs at the beginning of the novel and diminishes with
time when we see Huck mature from society's
clutches. However, this manipulation of ~~so~~ superstition is
reintroduced at the end of the novel when Tom, representing
white civilised ideals, is also reinforced. While Huck, ⁱⁿ
as an innocent child-like narrator, cannot ^{understand} ~~understand~~
the importance of this the reader can, which is intended
by Twain. Twain, like Conrad, portrays how exploitation
of others leads to the exploitation of oneself yet goes
even further by implying that white civilised society
not only does this to the 'other' (natives) but also misfits
and outsiders (^{seen} through Huck) within its own society.



Ultimately, from both Conrad and Twain portray exploitation in regards to subduing others as having devastating consequences not only to the subdued but also the exploiter themselves. This cyclic nature of exploitation is reinforced by the ^{cyclic nature of the} structure of the two novels. ~~As~~ For instance, 'Heart of Darkness' begins on the Nellie with an unnamed narrator and then ~~and after~~ the "horror" and showing tale of Kurtz the ^{story} told by ~~returns to~~ the second ~~narrator~~ narrator, Marlow, and afterwards we return to the first narrator again. Similarly, in 'Adventures of Huckleberry Finn' Huck begins in civilised society and after his ~~short~~ journey of freedom he returns to civilised society again. They reinforce this cyclic structure so that the reader can desire to break free from societal expectations (of ^{'glorious'} colonialism and slavery ideals).

