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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/42**

Paper 4 Pre- and Post-1900 Poetry and Prose **October/November 2021**

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total. You must answer **one** poetry question and **one** prose question.
  Section A: answer **one** question.
  Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **24** pages. Any blank pages are indicated.

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Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

1 Either (a) Discuss some of the ways Austen shapes a reader's response to Captain Wentworth through his relationships with women.

Or (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Austen's presentation of the Elliot family.

On Friday morning she meant to go very early to Lady Russell, and accomplish the necessary communication; and she would have gone directly after breakfast but that Mrs Clay was also going out on some obliging purpose of saving her sister trouble, which determined her to wait till she might be safe from such a companion. She saw Mrs Clay fairly off, therefore, before she began to talk of spending the morning in Rivers-street.

'Very well,' said Elizabeth, 'I have nothing to send but my love. Oh! you may as well take back that tiresome book she would lend me, and pretend I have read it through. I really cannot be plaguing myself for ever with all the new poems and states of the nation that come out. Lady Russell quite bores one with her new publications. You need not tell her so, but I thought her dress hideous the other night. I used to think she had some taste in dress, but I was ashamed of her at the concert. Something so formal and *arrangé* in her air! and she sits so upright! My best love, of course.'

'And mine,' added Sir Walter. 'Kindest regards. And you may say, that I mean to call upon her soon. Make a civil message. But I shall only leave my card. Morning visits are never fair by women at her time of life, who make themselves up so little. If she would only wear rouge, she would not be afraid of being seen; but last time I called, I observed the blinds were let down immediately.'

While her father spoke, there was a knock at the door. Who could it be? Anne, remembering the preconcerted visits, at all hours, of Mr Elliot, would have expected him, but for his known engagement seven miles off. After the usual period of suspense, the usual sounds of approach were heard, and 'Mr and Mrs Charles Musgrove' were ushered into the room.

Surprise was the strongest emotion raised by their appearance; but Anne was really glad to see them; and the others were not so sorry but that they could put on a decent air of welcome; and as soon as it became clear that these, their nearest relations, were not arrived with any views of accommodation in that house, Sir Walter and Elizabeth were able to rise in cordiality, and do the honours of it very well. They were come to Bath for a few days with Mrs Musgrove, and were at the White Hart. So much was pretty soon understood; but till Sir Walter and Elizabeth were walking Mary into the other drawing-room, and regaling themselves with her admiration, Anne could not draw upon Charles's brain for a regular history of their coming, or an explanation of some smiling hints of particular business, which had been ostentatiously dropped by Mary, as well as of some apparent confusion as to whom their party consisted of.

(*from* Volume 2 Chapter 10)

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TURN OVER FOR QUESTION 2.

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GEOFFREY CHAUCER: *The Knight's Tale*

2 **Either** **(a)** Discuss some of the effects created by Chaucer's presentation of friendship in *The Knight's Tale*.

Or **(b)** Paying close attention to Chaucer's poetic methods, discuss the following extract, showing its significance to *The Knight's Tale*.

By processe and by lengthe of certeyn yeres,
Al stynted is the moornynge and the teres
Of Grekes, by oon general assent.
Thanne semed me ther was a parlement
At Atthenes, upon certein pointz and caas;
Among the whiche pointz yspoken was,
To have with certein contrees alliaunce,
And have fully of Thebans obeisaunce.
For which this noble Theseus anon
Leet senden after gentil Palamon,
Unwist of hym what was the cause and why,
But in his blake clothes sorwefully
He cam at his comandement in hye.
Tho sente Theseus for Emelye.
Whan they were set, and hust was al the place,
And Theseus abiden hadde a space
Er any word cam fram his wise brest,
His eyen sette he ther as was his lest.
And with a sad visage he siked stille,
And after that right thus he seyde his wille:
"The Firste Moevere of the cause above,
Whan he first made the faire cheyne of love,
Greet was th'effect, and heigh was his entente.
Wel wiste he why, and what thereof he mente,
For with that faire cheyne of love he bond
The fyr, the eyr, the water, and the lond
In certeyn boundes, that they may nat flee.
That same Prince and that Moevere," quod he,
"Hath stablissed in this wrecched world adoun
Certeyne dayes and duracioun
To al that is engendred in this place,
Over the whiche day they may nat pace,
Al mowe they yet tho dayes wel abregge.
Ther nedeth noght noon auctoritee t'allegge,
For it is preeved by experience,
But that me list declaren my sentence.
Thanne may men by this ordre wel discerne
That thilke Moevere stable is and eterne.
Wel may men knowe, but it be a fool,
That every part dirryveth from his hool,
For nature hath nat taken his bigynnyng
Of no partie or cantel of a thyng,
But of a thyng that parfit is and stable,
Descendynge so til it be corrumpable.
And therfore, of his wise purveiaunce,
He hath so wel biset his ordinaunce
That speces of thynges and progressiouns

Shullen enduren by successiouns,
And nat eterne, withouten any lye.
This maystow understonde and seen at ye. *50*

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CHARLES DICKENS: *Oliver Twist*

3 Either (a) 'Fagin, not Sikes, is the real villain of the novel.'

How far, and in what ways, do you agree with this comment on *Oliver Twist*?

Or (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Dickens's presentation of the Dodger in the novel as a whole.

At this point, the Dodger, with a show of being very particular with a view to proceedings to be had thereafter, desired the jailer to communicate 'the names of them two files as was on the bench.' Which so tickled the spectators, that they laughed almost as heartily as Master Bates could have done if he had heard the request.

'Silence there!' cried the jailer.

'What is this?' inquired one of the magistrates.

'A pick-pocketing case, your worship.'

'Has the boy ever been here before?'

'He ought to have been, a many times,' replied the jailer. 'He has been pretty well everywhere else. *I* know him well, your worship.'

'Oh! you know me, do you?' cried the Artful, making a note of the statement. 'Wery good. That's a case of deformation of character, any way.'

Here there was another laugh, and another cry of silence.

'Now then, where are the witnesses?' said the clerk.

'Ah! that's right,' added the Dodger. 'Where are they? I should like to see 'em.'

This wish was immediately gratified, for a policeman stepped forward who had seen the prisoner attempt the pocket of an unknown gentleman in a crowd, and indeed take a handkerchief therefrom, which, being a very old one, he deliberately put back again, after trying it on his own countenance. For this reason, he took the Dodger into custody as soon as he could get near him, and the said Dodger, being searched, had upon his person a silver snuff-box, with the owner's name engraved upon the lid. This gentleman had been discovered on reference to the Court Guide, and being then and there present, swore that the snuff-box was his, and that he had missed it on the previous day, the moment he had disengaged himself from the crowd before referred to. He had also remarked a young gentleman in the throng, particularly active in making his way about, and that young gentleman was the prisoner before him.

'Have you anything to ask this witness, boy?' said the magistrate.

'I wouldn't abase myself by descending to hold no conversation with him,' replied the Dodger.

'Have you anything to say at all?'

'Do you hear his worship ask if you've anything to say?' inquired the jailer, nudging the silent Dodger with his elbow.

'I beg your pardon,' said the Dodger, looking up with an air of abstraction. 'Did you redress yourself to me, my man?'

'I never see such an out-and-out young wagabond, your worship,' observed the officer with a grin. 'Do you mean to say anything, you young shaver?'

'No,' replied the Dodger, 'not here, for this ain't the shop for justice; besides which, my attorney is a-breakfasting this morning with the Wice President of the House of Commons; but I shall have something to say elsewhere, and so will he, and so will a wery numerous and 'spectable circle of acquaintance as'll make them beaks wish they'd never been born, or that they'd got their footmen to hang 'em up to their own hat-pegs, 'afore they let 'em come out this morning to try it on upon me. I'll –'

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'There! He's fully committed!' interposed the clerk. 'Take him away.'

'Come on,' said the jailer.

'Oh ah! I'll come on,' replied the Dodger, brushing his hat with the palm of his hand. 'Ah! (to the Bench) it's no use your looking frightened; I won't show you no mercy, not a ha'porth of it. *You'll* pay for this, my fine fellers. I wouldn't be you for something! I wouldn't go free, now, if you was to fall down on your knees and ask me. Here, carry me off to prison! Take me away!'

With these last words, the Dodger suffered himself to be led off by the collar; threatening, till he got into the yard, to make a parliamentary business of it; and then grinning in the officer's face, with great glee and self-approval.

(*from* Chapter 43)

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EMILY DICKINSON: Selected Poems

4 **Either** **(a)** Discuss some of the effects created by Dickinson's use of symbols and symbolism. You should refer to **three** poems in your answer.

Or **(b)** Paying close attention to poetic effects, discuss Dickinson's presentation of the speaker's relationship with nature, here and elsewhere in the selection.

A Murmur in the Trees

A Murmur in the Trees – to note –
Not loud enough – for Wind –
A Star – not far enough to seek –
Nor near enough – to find –

A long – long Yellow – on the Lawn –
A Hubbub – as of feet –
Not audible – as Ours – to Us –
But dapperer – More Sweet –

A Hurrying Home of little Men
To Houses unperceived –
All this – and more – if I should tell –
Would never be believed –

Of Robins in the Trundle bed
How many I espy
Whose Nightgowns could not hide the Wings –
Although I heard them try –

But then I promised ne'er to tell –
How could I break My Word?
So go your Way – and I'll go Mine –
No fear you'll miss the Road.

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TURN OVER FOR QUESTION 5.

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THOMAS HARDY: *Tess of the D'Urbervilles*

5 Either (a) Discuss some of the effects created by Hardy's presentation of farming and farmworkers in *Tess of the D'Urbervilles*.

Or (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to the novel as a whole.

But even the novelty and painfulness of his going to a Papistical land could not displace for long Mr and Mrs Clare's natural interest in their son's marriage.

'We had your brief note three weeks ago announcing that it had taken place,' said Mrs Clare, 'and your father sent your godmother's gift to her, as you know. Of course it was best that none of us should be present, especially as you preferred to marry her from the dairy, and not at her home, wherever that may be. It would have embarrassed you, and given us no pleasure. Your brothers felt that very strongly. Now it is done we do not complain, particularly if she suits you for the business you have chosen to follow, instead of the ministry of the Gospel … Yet I wish I could have seen her first, Angel, or have known a little more about her. We sent her no present of our own, not knowing what would best give her pleasure, but you must suppose it only delayed. Angel, there is no irritation in my mind or your father's against you for this marriage; but we have thought it much better to reserve our liking for your wife till we could see her. And now you have not brought her. It seems strange. What has happened?'

He replied that it had been thought best by them that she should go to her parents' home for the present, whilst he came there.

'I don't mind telling you, dear mother,' he said, 'that I always meant to keep her away from this house till I should feel she could come with credit to you. But this idea of Brazil is quite a recent one. If I do go it will be unadvisable for me to take her on this my first journey. She will remain at her mother's till I come back.'

'And I shall not see her before you start?'

He was afraid they would not. His original plan had been, as he had said, to refrain from bringing her there for some little while – not to wound their prejudices – feelings – in any way; and for other reasons he had adhered to it. He would have to visit home in the course of a year, if he went out at once; and it would be possible for them to see her before he started a second time – with her.

A hastily prepared supper was brought in, and Clare gave further explanation of his plans. His mother's disappointment at not seeing the bride still remained with her. Clare's late enthusiasm for Tess had infected her through her maternal sympathies, till she had almost fancied that a good thing could come out of Nazareth – a charming woman out of Talbothays Dairy. She watched her son as he ate.

'Cannot you describe her! I am sure she is very pretty, Angel.'

'Of that there can be no question!' he said, with a zest which covered its bitterness.

'And that she is pure and virtuous goes without question?'

'Pure and virtuous, of course, she is.'

'I can see her quite distinctly. You said the other day that she was fine in figure; roundly built; had deep red lips with keen corners; dark eyelashes and brows, an immense rope of hair like a ship's cable; and large eyes violety-bluey-blackish.'

'I did, mother.'

'I quite see her. And living in such seclusion she naturally had scarce ever seen any young man from the world without till she saw you.'

'Scarcely.'

'You were her first love?'

'Of course.'

'There are worse wives than these simple, rosy-mouthed, robust girls of the

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farm. Certainly I could have wished – well, since my son is to be an agriculturist, it is perhaps but proper that his wife should have been accustomed to an outdoor life.'

His father was less inquisitive; but when the time came for the chapter from the Bible which was always read before evening prayers, the Vicar observed to Mrs Clare –

'I think, since Angel has come, that it will be more appropriate to read the thirty-first of Proverbs than the chapter which we should have had in the usual course of our reading?'

'Yes, certainly,' said Mrs Clare. 'The words of King Lemuel' (she could cite chapter and verse as well as her husband). 'My dear son, your father has decided to read us the chapter in Proverbs in praise of a virtuous wife. We shall not need to be reminded to apply the words to the absent one. May Heaven shield her in all her ways!'

(*from* Chapter 39)

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JOHN MILTON: *Paradise Lost, Books IX and X*

6 Either (a) Discuss some of the effects created by Milton's presentation of conflict in *Paradise Lost, Books IX and X*.

Or (b) Paying close attention to Milton's poetic methods, discuss the following extract, showing what it adds to your understanding of his concerns in *Paradise Lost, Books IX and X*.

Meanwhile ere thus was sinned and judged on earth,
Within the gates of Hell sat Sin and Death,
In counterview within the gates, that now
Stood open wide, belching outrageous flame
Far into Chaos, since the Fiend passed through,
Sin opening, who thus now to Death began.
O Son, why sit we here each other viewing
Idly, while Satan our great author thrives
In other worlds, and happier seat provides
For us his offspring dear? It cannot be
But that success attends him; if mishap,
Ere this he had returned, with fury driv'n
By his avengers, since no place like this
Can fit his punishment, or their revenge.
Methinks I feel new strength within me rise,
Wings growing, and dominion giv'n me large
Beyond this deep; whatever draws me on,
Or sympathy, or some connatural force
Powerful at greatest distance to unite
With secret amity things of like kind
By secretest conveyance. Thou my shade
Inseparable must with me along:
For Death from Sin no power can separate.
But lest the difficulty of passing back
Stay his return perhaps over this gulf
Impassable, impervious, let us try
Advent'rous work, yet to thy power and mine
Not unagreeable, to found a path
Over this main from Hell to that new world
Where Satan now prevails, a monument
Of merit high to all th' infernal host,
Easing their passage hence, for intercourse,
Or transmigration, as their lot shall lead.
Nor can I miss the way, so strongly drawn
By this new felt attraction and instínct.
Whom thus the meagre Shadow answered soon.
Go whither Fate and inclination strong
Leads thee, I shall not lag behind, nor err
The way, thou leading, such a scent I draw
Of carnage, prey innumerable, and taste
The savour of death from all things there that live:
Nor shall I to the work thou enterprisest
Be wanting, but afford thee equal aid.
So saying, with delight he snuffed the smell
Of mortal change on earth. As when a flock
Of ravenous fowl, though many a league remote,

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Against the day of battle, to a field,
Where armies lie encamped, come flying, lured
With scent of living carcasses designed
For death, the following day, in bloody fight.
So scented the grim feature, and upturned
His nostril wide into the murky air,
Sagacious of his quarry from so far.

(*from* Book 10)

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Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

MARGARET ATWOOD: *The Handmaid's Tale*

7 **Either** **(a)** What, in your view, does Offred's relationship with the Commander reveal about Offred?

Or **(b)** Discuss the effects of the writing in the following passage, considering in what ways it is characteristic of Atwood's methods and concerns.

Beside the main gateway there are six more bodies hanging, by the necks, their hands tied in front of them, their heads in white bags tipped sideways onto their shoulders.

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I need to be very clear, in my own mind.

(*from* Chapter 6)

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JACKIE KAY: Selected Poems from *Darling*

8 **Either** **(a)** In what ways, and with what effects, does Kay explore the experience of loss in her poems? In your answer you should refer in detail to **three** poems from the selection.

Or **(b)** Write a critical appreciation of the following poem, considering how far it is characteristic of Kay's poetic methods and concerns, here and elsewhere in the selection.

Even the trees

Even the trees outside feel it, their fine branches

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Everything that's happened once could happen again.

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TURN OVER FOR QUESTION 9.

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BARBARA KINGSOLVER: *The Poisonwood Bible*

9 **Either** **(a)** Discuss some of the ways Kingsolver makes Ruth May's death significant in the novel.

Or **(b)** Discuss the effects of the writing in the following passage, considering in what ways it is characteristic of Kingsolver's presentation of Rachel in the novel.

Everybody waited for what else Frank Underdown might have to say with no offense intended.

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She glanced back and forth between Mr Underdown and Father like a nervous child herself, unsure which of the two men was entitled to give her a licking.

(*from* Rachel, Book 2: The Revelation)

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STEPHEN SPENDER: Selected Poems

10 Either (a) In what ways, and with what effects, does Spender portray family relationships in his poems? In your answer you should refer in detail to **three** poems from the selection.

Or (b) Analyse the following poem, considering how far it is characteristic of Spender's poetic methods and concerns, here and elsewhere in the selection.

Air Raid

In this room like a bowl of flowers filled with light

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Though all who could answer its ringing have gone.

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DEREK WALCOTT: Selected Poems

11 Either (a) In what ways, and with what effects, does Walcott present what it means to him to be a poet? In your answer you should refer in detail to **three** poems from the selection.

Or (b) Write a critical appreciation of the following poem, considering how far it is characteristic of Walcott's treatment of loss.

Sea Canes

Half my friends are dead.

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with faults and all, not nobler, just there.

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VIRGINIA WOOLF: *Mrs Dalloway*

12 Either (a) In what ways, and with what effects, does Woolf present the relationship between Septimus and Rezia Warren Smith?

Or (b) Discuss the effects of the writing in the following passage, considering in what ways it is characteristic of Woolf's presentation of Clarissa.

He returned with a pillow and a quilt.

'An hour's complete rest after luncheon,' he said. And he went.

How like him! He would go on saying 'An hour's complete rest after luncheon' to the end of time, because a doctor had ordered it once. It was like him to take what doctors said literally; part of his adorable, divine simplicity, which no one had to the same extent; which made him go and do the thing while she and Peter frittered their time away bickering. He was already halfway to the House of Commons, to his Armenians, his Albanians, having settled her on the sofa, looking at his roses. And people would say, 'Clarissa Dalloway is spoilt.' She cared much more for her roses than for the Armenians. Hunted out of existence, maimed, frozen, the victims of cruelty and injustice (she had heard Richard say so over and over again) – no, she could feel nothing for the Albanians, or was it the Armenians? but she loved her roses (didn't that help the Armenians?) – the only flowers she could bear to see cut. But Richard was already at the House of Commons; at his Committee, having settled all her difficulties. But no; alas, that was not true. He did not see the reasons against asking Ellie Henderson. She would do it, of course, as he wished it. Since he had brought the pillows, she would lie down … But – but – why did she suddenly feel, for no reason that she could discover, desperately unhappy? As a person who has dropped some grain of pearl or diamond into the grass and parts the tall blades very carefully, this way and that, and searches here and there vainly, and at last spies it there at the roots, so she went through one thing and another; no, it was not Sally Seton saying that Richard would never be in the Cabinet because he had a second-class brain (it came back to her); no, she did not mind that; nor was it to do with Elizabeth either and Doris Kilman; those were facts. It was a feeling, some unpleasant feeling, earlier in the day perhaps; something that Peter had said, combined with some depression of her own, in her bedroom, taking off her hat; and what Richard had said had added to it, but what had he said? There were his roses. Her parties! That was it! Her parties! Both of them criticised her very unfairly, laughed at her very unjustly, for her parties. That was it! That was it!

Well, how was she going to defend herself? Now that she knew what it was, she felt perfectly happy. They thought, or Peter at any rate thought, that she enjoyed imposing herself; liked to have famous people about her; great names; was simply a snob in short. Well, Peter might think so. Richard merely thought it foolish of her to like excitement when she knew it was bad for her heart. It was childish, he thought. And both were quite wrong. What she liked was simply life.

'That's what I do it for,' she said, speaking aloud, to life.

Since she was lying on the sofa, cloistered, exempt, the presence of this thing which she felt to be so obvious became physically existent; with robes of sound from the street, sunny, with hot breath, whispering, blowing out the blinds. But suppose Peter said to her, 'Yes, yes, but your parties – what's the sense of your parties?' all she could say was (and nobody could be expected to understand): They're an offering; which sounded horribly vague. But who was Peter to make out that life was all plain sailing? – Peter always in love, always in love with the wrong woman? What's your love? she might say to him. And she knew his answer; how it is the most important thing in the world and no woman could possibly understand it. Very well. But could any man understand what she meant either? about life? She could not imagine Peter or Richard taking the trouble to give a party for no reason whatever.

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But to go deeper, beneath what people said (and these judgements, how superficial, how fragmentary they are!) in her own mind now, what did it mean to her, this thing she called life? Oh, it was very queer. Here was So-and-so in South Kensington; some one up in Bayswater; and somebody else, say, in Mayfair. And she felt quite continuously a sense of their existence; and she felt what a waste; and she felt what a pity; and she felt if only they could be brought together; so she did it. And it was an offering; to combine, to create; but to whom?

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