GradeMax

Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/41**

Paper 4 Pre- and Post-1900 Poetry and Prose **October/November 2023**

2 hours

0566097671

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.

DC (RCL (DF)) 319710/3
© UCLES 2023

[Turn over

GradeMax

Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

1 Either (a) What does Austen's presentation of the relationship between Anne Elliot and Lady Russell add to the novel's meaning and effects?

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

The Crofts took possession with true naval alertness, and were to be visited. Mary deplored the necessity for herself. 'Nobody knew how much she should suffer. She should put it off as long as she could.' But was not easy till she had talked Charles into driving her over on an early day; and was in a very animated, comfortable state of imaginary agitation, when she came back. Anne had very sincerely rejoiced in there being no means of her going. She wished, however, to see the Crofts, and was glad to be within when the visit was returned. They came; the master of the house was not at home, but the two sisters were together; and as it chanced that Mrs Croft fell to the share of Anne, while the admiral sat by Mary, and made himself very agreeable by his good-humoured notice of her little boys, she was well able to watch for a likeness, and if it failed her in the features, to catch it in the voice, or the turn of sentiment and expression.

Mrs Croft, though neither tall nor fat, had a squareness, uprightness, and vigour of form, which gave importance to her person. She had bright dark eyes, good teeth, and altogether an agreeable face; though her reddened and weather-beaten complexion, the consequence of her having been almost as much at sea as her husband, made her seem to have lived some years longer in the world than her real eight and thirty. Her manners were open, easy, and decided, like one who had no distrust of herself, and no doubts of what to do; without any approach to coarseness, however, or any want of good humour. Anne gave her credit, indeed, for feelings of great consideration towards herself, in all that related to Kellynch; and it pleased her: especially, as she had satisfied herself in the very first half minute, in the instant even of introduction, that there was not the smallest symptom of any knowledge or suspicion on Mrs Croft's side, to give a bias of any sort. She was quite easy on that head, and consequently full of strength and courage, till for a moment electrified by Mrs Croft's suddenly saying, –

'It was you, and not your sister, I find, that my brother had the pleasure of being acquainted with, when he was in this country.'

Anne hoped she had outlived the age of blushing; but the age of emotion she certainly had not.

'Perhaps you may not have heard that he is married,' added Mrs Croft.

She could now answer as she ought; and was happy to feel, when Mrs Croft's next words explained it to be Mr Wentworth of whom she spoke, that she had said nothing which might not do for either brother. She immediately felt how reasonable it was, that Mrs Croft should be thinking and speaking of Edward, and not of Frederick; and with shame at her own forgetfulness, applied herself to the knowledge of their former neighbour's present state, with proper interest.

GradeMax

The rest was all tranquillity; till just as they were moving, she heard the admiral say to Mary,

'We are expecting a brother of Mrs Croft's here soon; I dare say you know him by name.'

He was cut short by the eager attacks of the little boys, clinging to him like an old friend, and declaring he should not go; and being too much engrossed by proposals of carrying them away in his coat pocket, &c. to have another moment for finishing or recollecting what he had begun, Anne was left to persuade herself, as well as she could, that the same brother must still be in question. She could not, however, reach such a degree of certainty, as not to be anxious to hear whether any thing had been said on the subject at the other house, where the Crofts had previously been calling.

(*from* Volume 1, Chapter 6)

GradeMax

GEOFFREY CHAUCER: *The Merchant's Prologue and Tale*

2 **Either** **(a)** In what ways, and with what effects, does Chaucer present different attitudes to sexual relationships in *The Merchant's Prologue and Tale*?

Or **(b)** Paying close attention to Chaucer's poetic methods, discuss the following extract, showing what it adds to the presentation of marriage in *The Merchant's Prologue and Tale*.

Justinus, which that hated his folye,
Answerde anon right in his japerye;
And for he wolde his longe tale abregge,
He wolde noon auctoritee allegge,
But seyde, 'Sire, so ther be noon obstacle
Oother than this, God of his hygh myracle
And of his mercy may so for yow wirche
That, er ye have youre right of hooly chirche,
Ye may repente of wedded mannes lyf,
In which ye seyn ther is no wo ne stryf.
And elles, God forbede but he sente
A wedded man hym grace to repente
Wel ofte rather than a sengle man!
And therfore, sire – the beste reed I kan –
Dispeire yow noght, but have in youre memorie,
Paraunter she may be youre purgatorie!
She may be Goddes meene and Goddes whippe;
Thanne shal youre soule up to hevene skippe
Swifter than dooth an arwe out of a bowe.
I hope to God, herafter shul ye knowe
That ther nys no so greet felicitee
In mariage, ne nevere mo shal bee,
That yow shal lette of youre savacion,
So that ye use, as skile is and reson,
The lustes of youre wyf attemprely,
And that ye plese hire nat to amorously,
And that ye kepe yow eek from oother synne.
My tale is doon, for my wit is thynne.
Beth nat agast herof, my brother deere,
But lat us waden out of this mateere.
The Wyf of Bathe, if ye han understonde,
Of mariage, which we have on honde,
Declared hath ful wel in litel space.
Fareth now wel. God have yow in his grace.'
And with this word this Justyn and his brother
Han take hir leve, and ech of hem of oother.
For whan they saughe that it moste nedes be,
They wroghten so, by sly and wys tretee,
That she, this mayden which that Mayus highte,
As hastily as evere that she myghte
Shal wedded be unto this Januarie.

© UCLES 2023

GradeMax

EMILY DICKINSON: Selected Poems

3 **Either** **(a)** Discuss some of the ways Dickinson explores religious faith in her poetry. You should refer to **three** poems from the selection in your answer.

Or **(b)** Analyse the following poem, showing what it adds to your understanding of Dickinson's methods and concerns, here and elsewhere in the selection.

My Life had stood – a Loaded Gun –

My Life had stood – a Loaded Gun –
In Corners – till a Day
The Owner passed – identified –
And carried Me away –

And now We roam in Sovereign Woods –
And now We hunt the Doe –
And every time I speak for Him –
The Mountains straight reply –

And do I smile, such cordial light
Upon the Valley glow –
It is as a Vesuvian face
Had let its pleasure through –

And when at Night – Our good Day done –
I guard My Master's Head –
'Tis better than the Eider-Duck's
Deep Pillow – to have shared –

To foe of His – I'm deadly foe –
None stir the second time –
On whom I lay a Yellow Eye –
Or an emphatic Thumb –

Though I than He – may longer live
He longer must – than I –
For I have but the power to kill,
Without – the power to die –

GradeMax

JOHN DONNE: Selected Poems

4 **Either** **(a)** 'In his poetry, Donne presents arguments rather than emotions.'

How far, and in what ways, do you agree with this comment? You should refer to **three** poems from the selection in your answer.

Or **(b)** Paying close attention to poetic methods, discuss the following poem, showing what it adds to your understanding of Donne's concerns, here and elsewhere in the selection.

The Relic

When my grave is broke up again
Some second guest to entertain
(For graves have learned that woman-head,
To be to more than one a bed),
And he that digs it spies
A bracelet of bright hair about the bone,
Will he not let'us alone,
And think that there a loving couple lies,
Who thought that this device might be some way
To make their souls, at the last busy day,
Meet at this grave, and make a little stay?

If this fall in a time or land
Where mis-devotion doth command,
Then he that digs us up will bring
Us to the bishop and the king
To make us relics; then
Thou shalt be'a Mary Magdalen, and I
A something else thereby;
All women shall adore us, and some men;
And since at such time miracles are sought,
I would have that age by this paper taught
What miracles we harmless lovers wrought.

First, we loved well and faithfully,
Yet knew not what we loved, nor why;
Difference of sex no more we knew
Than our guardian angels do;
Coming and going, we
Perchance might kiss, but not between those meals;
Our hands ne'er touched the seals
Which nature, injured by late law, sets free.
These miracles we did, but now, alas,
All measure, and all language, I should pass,
Should I tell what a miracle she was.

© UCLES 2023

GradeMax

TURN OVER FOR QUESTION 5.

GradeMax

THOMAS HARDY: *Far from the Madding Crowd*

5 Either (a) In what ways, and with what effects, does Hardy shape a reader's response to Farmer Boldwood in the novel?

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

Gabriel leapt over the hedge, and saw that he was not alone. The first man he came to was running about in a great hurry as if his thoughts were several yards in advance of his body, which they could never drag on fast enough.

'O, man – fire, fire! A good master and a bad servant is fire fire – I mane a bad servant and a good master: O Mark Clark come! and you Billy Smallbury – and you Mary-ann Money – and you Joseph Poorgrass, and Matthew there, for his mercy endureth forever!' Other figures now appeared behind this shouting man and among the smoke, and Gabriel found that far from being alone he was in a great company – whose shadows danced merrily up and down, timed by the jigging of the flames, and not at all by their owners' movements. The assemblage – belonging to that class of society which casts its thoughts into the form of feeling, and its feelings into the form of commotion – set to work with a remarkable confusion of purpose.

'Stop the draught under the wheat-rick!' cried Gabriel to those nearest to him. The corn stood on stone staddles, and between these, tongues of yellow hues from the burning straw licked and darted playfully. If the fire once got *under* this stack, all would be lost.

'Get a tarpaulin – quick!' said Gabriel.

A rick-cloth was brought, and they hung it like a curtain across the channel. The flames immediately ceased to go under the bottom of the corn stack, and stood up vertical.

'Stand here with a bucket of water and keep the cloth wet,' said Gabriel again.

The flames, now driven upwards, began to attack the angles of the huge roof covering the wheat stack.

'A ladder!' cried Gabriel.

'The ladder was against the straw rick and is burnt to a cinder,' said a spectre-like form in the smoke.

Oak seized the cut ends of the sheaves, as if he were going to engage in the operation of 'reed-drawing', and digging in his feet and occasionally sticking in the stem of his sheep-crook he clambered up the beetling face. He at once sat astride the very apex, and began with his crook to beat off the fiery fragments which had lodged thereon, shouting to the others to get him a bough, and a ladder, and some water.

Billy Smallbury – one of the men who had been on the waggon – by this time had found a ladder, which Mark Clark ascended, holding on beside Oak upon the thatch. The smoke at this corner was stifling, and Clark a nimble fellow, having been handed a bucket of water bathed Oak's face and sprinkled him generally, whilst Gabriel, with a long beech bough in one hand and his crook in the other kept beating the stack and dislodging all fiery particles.

On the ground the group of villagers were still occupied in doing all they could to keep down the conflagration – which was not much. They were all tinged orange, and backed up by shadows as tall as fir trees. Round the corner of the largest stack, out of the direct rays of the fire,

GradeMax

stood a pony, bearing a young woman on its back. By her side was another female on foot. These two seemed to keep at a distance from the fire, that the horse might not become restive.

'He's a shepherd,' said the woman on foot. 'Yes – he is. See how his crook shines as he beats the rick with it. And his smockfrock is burnt in two holes, I declare. A fine young shepherd he is too, ma'am.'

'Whose shepherd is he?' said the equestrian in a clear voice.

'Don't know ma'am.'

'Don't any of the others know?'

'Nobody at all – I've asked 'em. Quite a stranger, they say.'

The young woman on the pony rode out from the shade and looked anxiously around.

'Do you think the barn is safe?' she said.

'D'ye think the barn is safe, Jan Coggan?' said the woman on foot, passing on the question to the nearest man in that direction.

'Safe now – leastwise I think so. If this rick had gone the barn would hev followed. 'Tis that shepherd up there that have done the most good – he sitting on the top o' rick, whizzing his great long arms about like a windmill.'

'He does work hard,' said the young woman on horseback looking up at Gabriel through her thick woollen veil. 'I wish he was shepherd here. Don't any of you know his name?'

(*from* Chapter 6)

© UCLES 2023

[Turn over

GradeMax

BRAM STOKER: *Dracula*

6 **Either** **(a)** In what ways, and with what effects, does Stoker present relationships between men and women in the novel?

Or **(b)** Paying close attention to language, tone and narrative methods, analyse the following passage, showing what it adds to Stoker's presentation of Jonathan Harker in the novel as a whole.

Then I stopped and looked at the Count. There was a mocking smile on the bloated face which seemed to drive me mad. This was the being I was helping to transfer to London, where, perhaps for centuries to come, he might, amongst its teeming millions, satiate his lust for blood, and create a new and ever widening circle of semi-demons to batten on the helpless. The very thought drove me mad. A terrible desire came upon me to rid the world of such a monster. There was no lethal weapon at hand, but I seized a shovel which the workmen had been using to fill the cases, and lifting it high, struck, with the edge downward, at the hateful face. But as I did so the head turned, and the eyes fell full upon me, with all their blaze of basilisk horror. The sight seemed to paralyse me, and the shovel turned in my hand and glanced from the face, merely making a deep gash above the forehead. The shovel fell from my hand across the box, and as I pulled it away the flange of the blade caught the edge of the lid, which fell over again, and hid the horrid thing from my sight. The last glimpse I had was of the bloated face, bloodstained and fixed with a grin of malice which would have held its own in the nethermost hell.

I thought and thought what should be my next move, but my brain seemed on fire, and I waited with a despairing feeling growing over me. As I waited I heard in the distance a gipsy song sung by merry voices coming closer, and through their song the rolling of heavy wheels and the cracking of whips; the Szgany and the Slovaks of whom the Count had spoken were coming. With a last look around and at the box which contained the vile body, I ran from the place and gained the Count's room, determined to rush out at the moment the door should be opened. With strained ears I listened, and heard downstairs the grinding of the key in the great lock and the falling back of the heavy door. There must have been some other means of entry, or someone had a key for one of the locked doors. Then there came the sound of many feet tramping and dying away in some passage which sent up a clanging echo. I turned to run down again towards the vault, where I might find the new entrance; but at that moment there seemed to come a violent puff of wind, and the door to the winding stair blew to with a shock that set the dust from the lintels flying. When I ran to push it open, I found that it was hopelessly fast. I was again a prisoner, and the net of doom was closing round me more closely.

As I write there is in the passage below a sound of many tramping feet and the crash of weights being set down heavily, doubtless the boxes, with their freight of earth. There is a sound of hammering; it is the box being nailed down. Now I can hear the heavy feet tramping again along the hall, with many other idle feet coming behind them.

The door is shut, and the chains rattle; there is a grinding of the key in the lock; I can hear the key withdrawn; then another door opens and shuts; I hear the creaking of lock and bolt.

Hark! in the courtyard and down the rocky way the roll of heavy wheels, the crack of whips, and the chorus of the Szgany as they pass into the distance.

© UCLES 2023

GradeMax

I am alone in the castle with those awful women. Faugh! Mina is a woman, and there is naught in common. They are devils of the Pit!

I shall not remain alone with them; I shall try to scale the castle wall farther than I have yet attempted. I shall take some of the gold with me, lest I want it later. I may find a way from this dreadful place.

And then away for home! away to the quickest and nearest train! away from this cursed spot, from this cursed land, where the devil and his children still walk with earthly feet!

At least God's mercy is better than that of these monsters, and the precipice is steep and high. At its foot man may sleep – as a man. Good-bye, all! Mina!

(*from* Chapter 4, Jonathan Harker's Journal)

GradeMax

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

MARGARET ATWOOD: *The Handmaid's Tale*

7 **Either** **(a)** In what ways, and with what effects, does Atwood present the relationship between Offred and Moira?

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

He steps back and aside to let me past.

Content removed due to copyright restrictions.

© UCLES 2023

GradeMax

Content removed due to copyright restrictions.

To cover up the sounds, which I am ashamed of making.

(*from* Chapter 40)

GradeMax

SUJATA BHATT: Selected Poems from *Point No Point*

8 Either (a) In what ways, and with what effects, does Bhatt present curiosity about the world? In your answer you should refer to **three** poems from the selection.

Or (b) Write a critical appreciation of the following poem, considering how far it is characteristic of Bhatt's poetic methods and concerns.

3 November 1984

I won't buy
The New York Times today.
I can't. I'm sorry.
But when I walk into the bookstore
I can't help reading the front page
and I stare at the photographs
of dead men and women
I know I've seen alive.

Today I don't want to think
of Hindus cutting open
Sikhs – and Sikhs cutting open
Hindus – and Hindus cutting open

Today I don't want to think
of Amrit and Arun and Gunwant Singh,
nor of Falguni and Kalyan.

I've made up my mind: today I'll write
in peacock-greenish-sea-green ink I'll write
poems about everything else.
I'll think of the five Americans
who made it
to Annapurna without Sherpa help.
I won't think of haemorrhageing trains
I'll get my homework done.

Now instead of completing this poem
I'm drawing imlee fronds
all over this page
and thinking of Amrit when we were six
beneath the imlee tree
his long hair just washed
just as long as my hair just washed.
Our mothers sent us outside in the sun
to play, to dry our hair.
Now instead of completing this poem
I'm thinking of Amrit.

© UCLES 2023

TURN OVER FOR QUESTION 9.

GradeMax

JAMES JOYCE: *Dubliners*

9 **Either** **(a)** Discuss some of the ways Joyce presents different characters' responses to work in *Dubliners*. In your answer you should refer to at least **two** stories from the collection.

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

The table was cleared and the two men rested their elbows on it, clasping hands.

Content removed due to copyright restrictions.

© UCLES 2023

GradeMax

Content removed due to copyright restrictions.

– I'll teach you to let the fire out! he said, rolling up his sleeve in order to give his arm free play.

(*from* Counterparts)

GradeMax

JACKIE KAY: Selected Poems from *Darling*

10 Either (a) Compare some of the ways Kay presents mothers in her poetry. In your answer you should refer to **three** poems from the selection.

Or (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Kay's poetic methods and concerns.

Church Invisible

And because he once said,

Content removed due to copyright restrictions.

Seeing his raised hand.

© UCLES 2023

GradeMax

TURN OVER FOR QUESTION 11.

GradeMax

JEAN RHYS: *Wide Sargasso Sea*

11 Either (a) 'A villain with typical colonial attitudes'.

How far, and in what ways, would you agree that this is how Rhys presents Antoinette's husband?

Or (b) Analyse the effects of the writing in the following passage, considering Rhys's presentation of dreams, here and elsewhere in the novel.

During this time, nearly eighteen months, my stepfather often came to see me.

Content removed due to copyright restrictions.

GradeMax

Content removed due to copyright restrictions.

Put it from your mind – never think of it again,' and she rubbed my cold hands to warm them.

(*from* Part 1)

GradeMax

STEPHEN SPENDER: Selected Poems

12 Either (a) In what ways, and with what effects, does Spender make use of darkness and nighttime in his poetry? In your answer you should refer to **three** poems from the selection.

Or (b) Write a critical appreciation of the following poem, considering how far it is characteristic of Spender's poetic methods and concerns.

XXIV

After they have tired of the brilliance of cities

Content removed due to copyright restrictions.

Around us, dazing us with its light like snow.

© UCLES 2023

GradeMax

BLANK PAGE

GradeMax

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2023