GradeMax

Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/43**

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

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.

DC RCL (DF) 319731/5
© UCLES 2023

[Turn over

GradeMax

Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

1 Either (a) In what ways, and with what effects, does Austen explore different attitudes to marriage in the novel?

Or (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to Austen's presentation of the Elliot family, both here and elsewhere in the novel.

Anne had called several times on her friend, before the existence of such a person was known in Camden-place. At last, it became necessary to speak of her. – Sir Walter, Elizabeth and Mrs Clay returned one morning from Laura-place, with a sudden invitation from Lady Dalrymple for the same evening, and Anne was already engaged, to spend that evening in Westgate-buildings. She was not sorry for the excuse. They were only asked, she was sure, because Lady Dalrymple being kept at home by a bad cold, was glad to make use of the relationship which had been so pressed on her, – and she declined on her own account with great alacrity – 'She was engaged to spend the evening with an old schoolfellow.' They were not much interested in any thing relative to Anne, but still there were questions enough asked, to make it understood what this old schoolfellow was; and Elizabeth was disdainful, and Sir Walter severe.

'Westgate-buildings!' said he; 'and who is Miss Anne Elliot to be visiting in Westgate-buildings? – A Mrs Smith. A widow Mrs Smith, – and who was her husband? One of the five thousand Mr Smiths whose names are to be met with every where. And what is her attraction? That she is old and sickly. – Upon my word, Miss Anne Elliot, you have the most extraordinary taste! Every thing that revolts other people, low company, paltry rooms, foul air, disgusting associations are inviting to you. But surely, you may put off this old lady till to-morrow. She is not so near her end, I presume, but that she may hope to see another day. What is her age? Forty?'

'No, Sir, she is not one and thirty; but I do not think I can put off my engagement, because it is the only evening for some time which will at once suit her and myself. – She goes into the warm bath to-morrow, and for the rest of the week you know we are engaged.'

'But what does Lady Russell think of this acquaintance?' asked Elizabeth.

'She sees nothing to blame in it,' replied Anne; 'on the contrary, she approves it; and has generally taken me, when I have called on Mrs Smith.'

'Westgate-buildings must have been rather surprised by the appearance of a carriage drawn up near its pavement!' observed Sir Walter. – 'Sir Henry Russell's widow, indeed, has no honours to distinguish her arms; but still, it is a handsome equipage, and no doubt is well known to convey a Miss Elliot. – A widow Mrs Smith, lodging in Westgate-buildings! – A poor widow, barely able to live, between thirty and forty – a mere Mrs Smith, an every day Mrs Smith, of all people and all names in the world, to be the chosen friend of Miss Anne Elliot, and to be preferred by her, to her own family connections among the nobility of England and Ireland! Mrs Smith, such a name!'

Mrs Clay, who had been present while all this passed, now thought it advisable to leave the room, and Anne could have said much and did long to say a little, in defence of *her* friend's not very dissimilar claims to theirs, but her sense of personal respect to her father prevented her. She made no reply. She left it to himself to

GradeMax

recollect, that Mrs Smith was not the only widow in Bath between thirty and forty, with little to live on, and no sir-name of dignity.

(*from* Volume 2, Chapter 5)

GradeMax

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

2 Either (a) Discuss some of the ways Chaucer shapes a reader's response to Januarie in *The Merchant's Prologue and Tale*.

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

And so bifel, that brighte morwe-tyde
That in that gardyn, in the ferther syde,
Pluto, that is kyng of Fayerye,
And many a lady in his compaignye,
Folwynge his wyf, the queene Proserpyna,
Which that he ravysshed out of [Ethna]
Whil that she gadered floures in the mede –
In Claudyan ye may the stories rede,
How in his grisely carte he hire fette –
This kyng of Fairye thanne adoun hym sette
Upon a bench of turves, fressh and grene,
And right anon thus seyde he to his queene:
'My wyf,' quod he, 'ther may no wight seye nay;
Th'experience so preveth every day
The tresons whiche that wommen doon to man.
Ten hondred thousand [tales] tellen I kan
Notable of youre untrouthe and brotilnesse.
O Salomon, wys, and richest of richesse,
Fulfild of sapience and of worldly glorie,
Ful worthy been thy wordes to memorie
To every wight that wit and reson kan.
Thus preiseth he yet the bountee of man:
"Amonges a thousand men yet foond I oon,
But of wommen alle foond I noon."
'Thus seith the kyng that knoweth youre wikkednesse.
And Jhesus, *filius Syrak*, as I gesse,
Ne speketh of yow but seelde reverence.
A wylde fyr and corrupt pestilence
So falle upon youre bodyes yet to-nyght!
Ne se ye nat this honurable knyght,
By cause, allas, that he is blynd and old,
His owene man shal make hym cokewold.
Lo, where he sit, the lechour, in the tree!
Now wol I graunten, of my magestee,
Unto this olde, blynde, worthy knyght
That he shal have ayen his eyen syght,
Whan that his wyf wold doon hym vileynye.
Thanne shal he knowen al hire harlotrye,
Bothe in repreve of hire and othere mo.'
'Ye shal?' quod Proserpyne, 'wol ye so?
Now by my moodres sires soule I swere
That I shal yeven hire suffisant answere,
And alle wommen after, for hir sake,
That, though they be in any gilt ytake,
With face boold they shulle hemself excuse,
And bere hem doun that wolden hem accuse.

© UCLES 2023

GradeMax

For lak of answere noon of hem shal dyen.
Al hadde man seyn a thyng with bothe his yen,
Yit shul we wommen visage it hardily,
And wepe, and swere, and chyde subtilly, *50*
So that ye men shul been as lewed as gees.

EMILY DICKINSON: Selected Poems

3 Either (a) 'For Dickinson the frailty of human life is contrasted with the strength of nature.'

How far, and in what ways, do you agree with this comment on Dickinson's poetry? 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 Dickinson's concerns, here and elsewhere in the selection.

One need not be a Chamber – to be Haunted –

One need not be a Chamber – to be Haunted –
One need not be a House –
The Brain has Corridors – surpassing
Material Place –

Far safer, of a Midnight Meeting
External Ghost
Than its interior Confronting –
That Cooler Host.

Far safer, through an Abbey gallop,
The Stones a'chase –
Than Unarmed, one's a'self encounter –
In lonesome Place –

Ourself behind ourself, concealed –
Should startle most –
Assassin hid in our Apartment
Be Horror's least.

The Body – borrows a Revolver –
He bolts the Door –
O'erlooking a superior spectre –
Or More –

GradeMax

JOHN DONNE: Selected Poems

4 **Either** **(a)** Discuss some of the ways Donne explores different attitudes to women. 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 Donne's presentation of religious faith, here and elsewhere in the selection.

Holy Sonnets: Divine Meditations 7

At the round earth's imagined corners, blow
Your trumpets, angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scattered bodies go,
All whom the flood did, and fire shall o'erthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain, and you whose eyes
Shall behold God and never taste death's woe.
But let them sleep, Lord, and me mourn a space,
For if above all these my sins abound,
'Tis late to ask abundance of Thy grace
When we are there; here on this lowly ground,
Teach me how to repent; for that's as good
As if Thou'hadst sealed my pardon with Thy blood.

GradeMax

THOMAS HARDY: *Far from the Madding Crowd*

5 Either (a) Discuss some of the ways Hardy develops the role and characterisation of Bathsheba through her relationships with different men.

Or (b) Analyse the following passage, showing what it adds to your understanding of Hardy's methods of characterisation, both here and elsewhere in the novel.

The genial warmth of the fire now began to stimulate the nearly lifeless lambs to bleat and move their limbs briskly upon the hay – and to recognize for the first time the fact that they were born. Their noise increased to a chorus of baas upon which Oak pulled the milk can from before the fire, and taking a small teapot from the pocket of his smockfrock, filled it with milk, and taught those of the helpless creatures which were not to be restored to their dams how to drink from the spout – a trick they acquired with astonishing aptitude.

'And she don't even let ye have the skins of the dead lambs, I hear?' resumed Joseph Poorgrass, his eyes lingering on the operations of Oak with the necessary melancholy.

'I don't have them,' said Gabriel. 'How used it to be when her uncle was here?'

'If they died afore marking,' said Henery, 'the skin was the shepherd's – if afterwards, the farmer's. And every live lamb of a twin the shepherd sold to his own profit – yes, every immortal one to his own profit at a shilling a-piece, if so be there were no ewes that had lost their own and wanted 'em.'

'Ye be very badly used Shepherd,' hazarded Joseph Poorgrass, in the hope of getting Oak as an ally in lamentation after all. 'I think she's took against ye – that I do so.'

'O no – not at all,' replied Gabriel, hastily, and a sigh escaped him, which the deprivation of lamb skins could hardly have caused.

Before any further remark had been added a shade darkened the door, and Boldwood entered the malthouse, bestowing around upon each a nod, of a quality between friendliness and condescension.

'Ah – Oak, I thought you were here,' he said. 'I met the mail-cart ten minutes ago, and a letter was put into my hand which I opened, without reading the address. I believe it is yours. You must excuse the accident please.'

'O yes – not a bit of difference, Mr Boldwood – not a bit,' said Gabriel readily. He had not a correspondent on earth, nor was there a possible letter coming to him, whose contents the whole parish would not have been welcome to read.

Oak stepped aside and read the following in an unknown hand:

Dear Friend,

I do not know your name, but I think these few lines will reach you, which I write to thank you for your kindness to me the night I left Weatherbury in a reckless way. I also return the money I owe you, which you will excuse my not keeping as a gift. All has ended well, and I am happy to say I am going to be married to the young man who has courted me for some time – Sergeant Troy, of the 11th Dragoon Guards, now quartered in Melchester. He would I know object to my having received anything except as a loan, being a man of great respectability and high honour.

I should be much obliged to you if you would keep the contents of this letter a secret for the present, dear friend. We mean to surprise Weatherbury by coming there soon as husband and wife, though I blush to state it to one nearly a stranger. The sergeant is a native of Weatherbury. Thanking you again for your kindness I am

Your sincere well-wisher
Fanny Robbin.

GradeMax

'Have you read it Mr Boldwood?' said Gabriel. 'If not you had better do so. I know you are interested in Fanny Robbin.'

Boldwood read the letter and looked grieved.

'Fanny – poor Fanny! The end she is so confident of has not yet come she should remember – and may never come.'

'What sort of a man is this Sergeant Troy?' said Gabriel.

'H'm – I am afraid not one to build much hope upon in such a case as this,' the farmer murmured. 'Though he's a clever fellow, and up to everything. Strange to say his father was a medical man who settled here several years ago because he preferred country to town – a taste which if indulged in means ruin to any professional man. He failed to scrape a connection together, and went away in debt leaving this son – a bright taking lad at that time – in a situation as copying clerk at a lawyer's in Casterbridge. He stayed there for some time, and might have worked himself into a decent livelihood of some sort had he not indulged in the wild freak of enlisting. I have much doubt if ever little Fanny will surprise us in the way she mentions – very much doubt. A silly girl – silly girl! She has now lost her character – he will never marry her – and what will she do?'

(*from* Chapter 15)

GradeMax

BRAM STOKER: *Dracula*

6 Either (a) In what ways, and with what effects, does Stoker present the battle between the forces of good and evil in the novel?

Or (b) Paying close attention to details of the writing, discuss the following passage, showing what it adds to your understanding of the role and characterisation of Mina in the novel as a whole.

29 September. – After dinner I came with Dr Seward to his study. He brought back the phonograph from my room, and I took my typewriter. He placed me in a comfortable chair, and arranged the phonograph so that I could touch it without getting up, and showed me how to stop it in case I should want to pause. Then he very thoughtfully took a chair, with his back to me, so that I might be as free as possible, and began to read. I put the forked metal to my ears and listened.

When the terrible story of Lucy's death, and – and all that followed, was done, I lay back in my chair powerless. Fortunately I am not of a fainting disposition. When Dr Seward saw me he jumped up with a horrified exclamation, and hurriedly taking a case-bottle from a cupboard, gave me some brandy, which in a few minutes somewhat restored me. My brain was all in a whirl, and only that there came through all the multitude of horrors the holy ray of light that my dear, dear Lucy was at last at peace, I do not think I could have borne it without making a scene. It is all so wild, and mysterious, and strange, that if I had not known Jonathan's experience in Transylvania I could not have believed. As it was, I didn't know what to believe, and so got out of my difficulty by attending to something else. I took the cover off my typewriter, and said to Dr Seward: –

'Let me write this all out now. We must be ready for Dr Van Helsing when he comes. I have sent a telegram to Jonathan to come on here when he arrives in London from Whitby. In this matter dates are everything, and I think if we get all our material ready, and have every item put in chronological order, we shall have done much. You tell me that Lord Godalming and Mr Morris are coming too. Let us be able to tell them when they come.' He accordingly set the phonograph at a slow pace, and I began to typewrite from the beginning of the seventh cylinder. I used manifold, and so took three copies of the diary, just as I had done with all the rest. It was late when I got through, but Dr Seward went about his work of going his round of the patients; when he had finished he came back and sat near me, reading, so that I did not feel too lonely whilst I worked. How good and thoughtful he is; the world seems full of good men – even if there *are* monsters in it. Before I left him I remembered what Jonathan put in his diary of the Professor's perturbation at reading something in an evening paper at the station at Exeter; so, seeing that Dr Seward keeps his newspapers, I borrowed the files of the *Westminster Gazette* and the *Pall Mall Gazette*, and took them to my room. I remember how much the *Dailygraph* and the *Whitby Gazette*, of which I had made cuttings, helped us to understand the terrible events at Whitby when Count Dracula landed, so I shall look through the evening papers since then, and perhaps I shall get some new light. I am not sleepy, and the work will help to keep me quiet.

(*from* Chapter 17, Mina Harker's Journal)

© UCLES 2023

GradeMax

TURN OVER FOR QUESTION 7.

GradeMax

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

MARGARET ATWOOD: *The Handmaid's Tale*

7 **Either** **(a)** Aunt Lydia says, 'Gilead is within you'.

To what extent, and in what ways, do you think Atwood presents this as being true about Offred?

Or **(b)** Paying close attention to the language and tone, analyse the following passage from the 'Historical Notes', showing its significance to the novel as a whole.

We held out no hope of tracing the narrator herself directly.

Content removed due to copyright restrictions.

© UCLES 2023

GradeMax

Content removed due to copyright restrictions.

Our author, then, was one of many, and must be seen within the broad outlines of the moment in history of which she was a part.

(*from* Historical Notes on the Handmaid's Tale: PIEIXOTO)

GradeMax

SUJATA BHATT: Selected Poems from *Point No Point*

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

Or **(b)** Write a critical appreciation of the following extract from *The One Who Goes Away*, considering how far it is characteristic of Bhatt's poetic methods and concerns.

from *The One Who Goes Away*

I am the one
who always goes away.

Sometimes I'm asked if
I were searching for a place
that can keep my soul
from wandering
a place where I can stay
without wanting to leave.

Who knows.

Maybe the joy lies
in always being able to leave –

But I never left home.
I carried it away
with me – here in my darkness
in myself. If I go back, retrace my steps
I will not find
that first home anywhere outside
in that mother-land place.

We weren't allowed
to take much
but I managed to hide
my home behind my heart.

Look at the deserted beach
now it's dusk – no sun
to turn the waves gold,
no moon to catch
the waves in silver mesh –

Look
at the in-between darkness
when the sea is unmasked
she's no beauty queen.
Now the wind stops
beating around the bush –

While the earth calls
and the hearth calls
come back, come back –

© UCLES 2023

GradeMax

I am the one
who always goes away.

Because I must –

with my home intact
    but always changing
so the windows don't match
the doors anymore – the colours
clash in the garden –
And the ocean lives in the bedroom.

I am the one
who always goes
away with my home
which can only stay inside
in my blood – my home which does not fit
    with any geography.

GradeMax

JAMES JOYCE: *Dubliners*

9 **Either** **(a)** Discuss some of the ways Joyce explores unpleasant and disturbing aspects of life in Dublin. In your answer you should refer to **two** stories from the collection.

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

Of course, her father had found out the affair and had forbidden her to have anything to say to him.

Content removed due to copyright restrictions.

© UCLES 2023

GradeMax

Content removed due to copyright restrictions.

Her eyes gave him no sign of love or farewell or recognition.

(*from* Eveline)

GradeMax

JACKIE KAY: Selected Poems from *Darling*

10 Either (a) In what ways, and with what effects, does Kay present different kinds of suffering? In your answer you should refer to **three** poems from the selection.

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

from *Pride*

When I looked up, the black man was there,

Content removed due to copyright restrictions.

GradeMax

Content removed due to copyright restrictions.

Not a single one.’

GradeMax

JEAN RHYS: *Wide Sargasso Sea*

11 Either (a) 'Wherever she goes, Antoinette feels that she does not belong.'

In the light of this comment, discuss Rhys's presentation of Antoinette's experience of alienation in the novel.

Or (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Rhys's presentation of Antoinette's husband.

Under the oleanders … I watched the hidden mountains and the mists drawn over their faces.

Content removed due to copyright restrictions.

GradeMax

Content removed due to copyright restrictions.

Did she remember anything, I wondered, feel anything?

(*from* Part 2)

GradeMax

STEPHEN SPENDER: Selected Poems

12 Either (a) Discuss some of the ways in which Spender explores different kinds of change 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 Spender's presentation of the natural world, here and elsewhere in the selection. You should pay close attention to poetic methods and their effects in your answer.

Seascape

(in memoriam M.A.S.)

There are some days the happy ocean lies

Content removed due to copyright restrictions.

While, above them, the harp assumes their sighs.

© 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