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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 2024**

2 hours

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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: *Pride and Prejudice*

1 **Either** **(a)** Discuss some of the effects created by Austen's presentation of women's attitudes to men in *Pride and Prejudice*.

Or **(b)** Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Austen's presentation of Lady Catherine de Bourgh, here and elsewhere in the novel.

Elizabeth found that nothing was beneath this great Lady's attention, which could furnish her with an occasion of dictating to others. In the intervals of her discourse with Mrs Collins, she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs Collins, was a very genteel, pretty kind of girl. She asked her at different times, how many sisters she had, whether they were older or younger than herself, whether any of them were likely to be married, whether they were handsome, where they had been educated, what carriage her father kept, and what had been her mother's maiden name? – Elizabeth felt all the impertinence of her questions, but answered them very composedly. – Lady Catherine then observed,

'Your father's estate is entailed on Mr Collins, I think. For your sake,' turning to Charlotte, 'I am glad of it; but otherwise I see no occasion for entailing estates from the female line. – It was not thought necessary in Sir Lewis de Bourgh's family. – Do you play and sing, Miss Bennet?'

'A little.'

'Oh! then – some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to – You shall try it some day. – Do your sisters play and sing?'

'One of them does.'

'Why did not you all learn? – You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as your's. – Do you draw?'

'No, not at all.'

'What, none of you?'

'Not one.'

'That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters.'

'My mother would have had no objection, but my father hates London.'

'Has your governess left you?'

'We never had any governess.'

'No governess! How was that possible? Five daughters brought up at home without a governess! – I never heard of such a thing. Your mother must have been quite a slave to your education.'

Elizabeth could hardly help smiling, as she assured her that had not been the case.

'Then, who taught you? who attended to you? Without a governess you must have been neglected.'

'Compared with some families, I believe we were; but such of us as wished to learn, never wanted the means. We were always encouraged to read, and had all the masters that were necessary. Those who chose to be idle, certainly might.'

'Aye, no doubt; but that is what a governess will prevent, and if I had known your mother, I should have advised her most strenuously to engage one. I always

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say that nothing is to be done in education without steady and regular instruction, and nobody but a governess can give it. It is wonderful how many families I have been the means of supplying in that way. I am always glad to get a young person well placed out. Four nieces of Mrs Jenkinson are most delightfully situated through my means; and it was but the other day, that I recommended another young person, who was merely accidentally mentioned to me, and the family are quite delighted with her. Mrs Collins, did I tell you of Lady Metcalfe's calling yesterday to thank me? She finds Miss Pope a treasure. "Lady Catherine," said she, "you have given me a treasure." Are any of your younger sisters out, Miss Bennet?'

'Yes, Ma'am, all.'

'All! – What, all five out at once? Very odd! – And you only the second. – The younger ones out before the elder are married! – Your younger sisters must be very young?'

'Yes, my youngest is not sixteen. Perhaps *she* is full young to be much in company. But really, Ma'am, I think it would be very hard upon younger sisters, that they should not have their share of society and amusement because the elder may not have the means or inclination to marry early. – The last born has as good a right to the pleasures of youth, as the first. And to be kept back on *such* a motive! – I think it would not be very likely to promote sisterly affection or delicacy of mind.'

'Upon my word,' said her Ladyship, 'you give your opinion very decidedly for so young a person. – Pray, what is your age?'

'With three younger sisters grown up,' replied Elizabeth smiling, 'your Ladyship can hardly expect me to own it.'

Lady Catherine seemed quite astonished at not receiving a direct answer; and Elizabeth suspected herself to be the first creature who had ever dared to trifle with so much dignified impertinence.

(*from* Chapter 29)

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

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

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

Mariage is a ful greet sacrement.
He which that hath no wyf, I holde hym shent;
He lyveth helplees and al desolat –
I speke of folk in seculer estaat.
And herke why – I sey nat this for noght –
That womman is for mannes helpe ywroght.
The hye God, whan he hadde Adam maked,
And saugh him al allone, bely-naked,
God of his grete goodnesse seyde than,
'Lat us now make an helpe unto this man
Lyk to hymself'; and thanne he made him Eve.
Heere may ye se, and heerby may ye preve,
That wyf is mannes helpe and his confort,
His paradys terrestre, and his disport.
So buxom and so vertuous is she,
They moste nedes lyve in unitee.
O flessh they been, and o fleesh, as I gesse,
Hath but oon herte, in wele and in distresse.
A wyf! a, Seinte Marie, benedicite!
How myghte a man han any adversitee
That hath a wyf? Certes, I kan nat seye.
The blisse which that is bitwixe hem tweye
Ther may no tonge telle, or herte thynke.
If he be povre, she helpeth hym to swynke;
She kepeth his good, and wasteth never a deel;
Al that hire housbonde lust, hire liketh weel;
She seith nat ones 'nay,' whan he seith 'ye.'
'Do this,' seith he; 'Al redy, sire,' seith she.
O blisful ordre of wedlok precious,
Thou art so murye, and eek so vertuous,
And so commended and appreved eek
That every man that halt hym worth a leek
Upon his bare knees oughte al his lyf
Thanken his God that hym hath sent a wyf,
Or elles preye to God hym for to sende
A wyf to laste unto his lyves ende.
For thanne his lyf is set in sikernesse;
He may nat be deceyved, as I gesse,
So that he werke after his wyves reed.
Thanne may he boldely beren up his heed,
They been so trewe and therwithal so wyse;
For which, if thou wolt werken as the wyse,
Do alwey so as wommen wol thee rede.

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JOHN DONNE: Selected Poems

3 **Either** **(a)** Discuss some of the effects created by Donne's exploration of the difficulties of religious belief. You should refer to **three** poems in your answer.

Or **(b)** Analyse the following poem, discussing Donne's use of symbols, here and elsewhere in the selection.

The Flea

Mark but this flea, and mark in this,
How little that which thou deny'st me is;
Me it sucked first, and now sucks thee,
And in this flea, our two bloods mingled be;
Confess it, this cannot be said
A sin, or shame, or loss of maidenhead,
Yet this enjoys before it woo,
And pampered swells with one blood made of two,
And this, alas, is more than we would do.

Oh stay, three lives in one flea spare,
Where we almost, nay more than married are.
This flea is you and I, and this
Our marriage bed, and marriage temple is;
Though parents grudge, and you, we'are met,
And cloistered in these living walls of jet.
Though use make you apt to kill me,
Let not to this, self murder added be,
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since
Purpled thy nail, in blood of innocence?
In what could this flea guilty be,
Except in that drop which it sucked from thee?
Yet thou triumph'st, and say'st that thou
Find'st not thyself, nor me the weaker now;
'Tis true, then learn how false, fears be;
Just so much honour, when thou yield'st to me,
Will waste, as this flea's death took life from thee.

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THOMAS HARDY: *Far from the Madding Crowd*

4 Either (a) 'A woman in a man's world.'

In the light of this comment, discuss Hardy's characterisation of Bathsheba and her role as a farmer.

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

Outside the front of Boldwood's house a group of men stood in the dark with their faces towards the door, which occasionally opened and closed again to admit some guest or servant, when a golden rod of light would stripe the gravel for the moment, and vanish again, leaving nothing outside but the glowworm shine of the pale lamp amid the evergreens over the door.

'He was seen in Casterbridge this afternoon – so the boy said,' one of them remarked in a whisper. 'And I for one believe it. His body was never found, you know.'

''Tis a strange story,' said the next. 'You may depend upon it that she knows nothing about it.'

'Not a word.'

'Perhaps he don't mean that she shall,' said another man.

'If he's alive and here in the neighbourhood he means mischief,' said the first. 'Poor young girl: I do pity her if 'tis true. He'll drag her to the dogs.'

'O no – he'll settle down quiet enough,' said one disposed to take a more hopeful view of the case.

'What a fool she must have been ever to have had anything to do with the man! She is so self willed and independent too, that one is more inclined to say it serves her right than pity her.'

'No, no. I don't hold with ye there. She was no otherwise than a girl mind, and how could she tell what the man was made of. If 'tis really true, 'tis too hard a punishment, and more than she deserves. – Hullo, who's that?' This was to some footsteps that were heard approaching.

'William Smallbury,' said a dim figure in the shades, coming up and joining them. 'Dark as a hedge, to-night, isn't it. I all but missed the plank over the river ath'art there in the bottom – never did such a thing before in my life. Be ye any of Boldwood's workfolk?' He peered into their faces.

'Yes – all o' us. We met here a few minutes ago.'

'O, I hear now – that's Sam Samway: thought I knowed the voice, too. Going in.'

'Presently. But I say William,' he whispered, 'have ye heard this strange tale?'

'What – that about Sergeant Troy being seen, d'ye mean souls?' said Smallbury, also lowering his voice.

'Ay: in Casterbridge.'

'Yes, I have. Laban Tall named a hint of it to me but now – but I don't think it. Hark – here Laban comes himself I think.' A footstep drew near.

'Laban?'

'Yes, 'tis I,' said Tall.

'Have ye heard any more about that?'

'No,' said Tall, joining the group. 'And I'm inclined to think we'd better keep quiet. If 'tis not true 'twill flurry her and do her much harm to repeat it; and if 'tis true 'twill do no good to forestall her time of trouble. God send that it may be a lie, for though Henery Fray and some of 'em do speak against her, she's never been anything but fair to me. She's hot and hasty, but she's a brave girl who'll never tell a lie however much the truth may harm her, and I've no cause to wish her evil.'

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‘She never do tell women’s little lies, that’s true; and ’tis a thing that can be said of very few. Ay, all the harm she thinks she says to yer face: there’s nothing underhand wi’ her.’

They stood silent then, every man busied with his own thoughts, during which interval sounds of merriment could be heard within. Then the front door again opened, the rays streamed out, the well-known form of Boldwood was seen in the rectangular area of light, the door closed, and Boldwood walked slowly down the path.

‘’Tis master,’ one of the men whispered as he neared them. ‘We’d better stand quiet – he’ll go in again directly. He would think it ill-mannered of us to be loitering here.’

Boldwood came on, and passed by the men without seeing them, they being under the bushes on the grass. He paused, leant over the gate, and breathed a long breath. They heard low words come from him:

‘I hope to God she’ll come, or all this night will be nothing but misery to me. O my darling, my darling, why do you keep me in suspense like this!’

(*from* Chapter 52)

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BRAM STOKER: *Dracula*

5 **Either** **(a)** In what ways, and with what effects, does Stoker explore different kinds of conflict in the novel *Dracula*?

Or **(b)** Discuss the following passage, showing what it adds to your understanding of how Stoker creates tension in the novel. In your answer, you should pay close attention to language, tone and narrative methods.

It is a wild adventure we are on. Here, as we are rushing along through the darkness, with the cold from the river seeming to rise up and strike us; with all the mysterious voices of the night around us, it all comes home. We seem to be drifting into unknown places and unknown ways; into a whole world of dark and dreadful things. Godalming is shutting the furnace door …

31 October. – Still hurrying along. The day has come, and Godalming is sleeping. I am on watch. The morning is bitterly cold; the furnace heat is grateful, though we have heavy fur coats. As yet we have passed only a few open boats, but none of them had on board any box or package of anything like the size of the one we seek. The men were scared every time we turned our electric lamp on them, and fell on their knees and prayed.

1 November, evening. – No news all day; we have found nothing of the kind we seek. We have now passed into the Bistritza; and if we are wrong in our surmise our chance is gone. We have overhauled every boat, big and little. Early this morning, one crew took us for a Government boat, and treated us accordingly. We saw in this a way of smoothing matters, so at Fundu, where the Bistritza runs into the Sereth, we got a Roumanian flag which we now fly conspicuously. With every boat which we have overhauled since then this trick has succeeded; we have had every deference shown to us, and not once any objection to whatever we chose to ask or do. Some of the Slovaks tell us that a big boat passed them, going at more than usual speed as she had a double crew on board. This was before they came to Fundu, so they could not tell us whether the boat turned into the Bistritza or continued on up the Sereth. At Fundu we could not hear of any such boat, so she must have passed there in the night. I am feeling very sleepy; the cold is perhaps beginning to tell upon me, and nature must have rest some time. Godalming insists that he shall keep the first watch. God bless him for all his goodness to poor dear Mina and me.

2 November, morning. – It is broad daylight. That good fellow would not wake me. He says it would have been a sin to, for I slept so peacefully and was forgetting my trouble. It seems brutally selfish of me to have slept so long, and let him watch all night; but he was quite right. I am a new man this morning; and, as I sit here and watch him sleeping, I can do all that is necessary both as to minding the engine, steering, and keeping watch. I can feel that my strength and energy are coming back to me. I wonder where Mina is now, and Van Helsing. They should have got to Veresti about noon on Wednesday. It would take them some time to get the carriage and horses; so if they had started and travelled hard, they would be about now at the Borgo Pass. God guide and help them! I am afraid to think what may happen. If we could only go faster! but we cannot, the engines are throbbing and doing their utmost. I wonder how Dr Seward and Mr Morris are getting on. There seem to be endless streams running down from the mountains into this river but as none of them are very large – at present, at all events, though they are terrible doubtless in winter and when the snow melts – the horsemen may not have met much obstruction. I hope that before we get to Strasba we may see them; for if by that time we have not overtaken the Count, it may be necessary to take counsel together what to do next.

(*from* Jonathan Harker's Journal, Chapter 26)

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WALT WHITMAN: Selected Poems from *Leaves of Grass*

6 Either (a) 'Whitman always presents an optimistic view of humanity and human life.'

How far, and in what ways, do you agree with this comment on Whitman's poetry? You should refer to **three** poems in your answer.

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

A Noiseless Patient Spider

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,
Mark'd how to explore the vacant vast surrounding,
It launch'd forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly speeding them. *5*

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,
Till the bridge you will need be form'd, till the ductile anchor hold,
Till the gossamer thread you fling catch somewhere, O my soul. *10*

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Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

SUJATA BHATT: Selected Poems from *Point No Point*

7 **Either** **(a)** Discuss some of the ways in which Bhatt makes use of Indian life and culture in her poems. 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.

Walking Across the Brooklyn Bridge, July 1990

In New York
children are being shot
to death this summer.
It's usually an accident.
Someone else, no doubt an adult,
was meant to be killed instead.
It's not a war,
just a way to settle disagreements.

Walking across the Brooklyn Bridge
one feels removed from everything
as if one were passing by
in a low flying plane.
Below, on both sides the cars
stream by. Above, the steel
cables converge, tighten.
The muscles in my legs feel
exposed, worn out.

The children somehow get in
the way: They're found dead
in the car, in the house,
in the crib. Sometimes it happens
that the father
was cleaning the gun.

Walking across the Brooklyn Bridge
today I see work being done.
Repairs. Clean, clear-cut
adjustments. Renovation.
The humming of steel against wind
drills through my bones –
it's driven up my spine.
The humming does not end.

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But the worst case
I read about didn't involve a gun.
Simply a father, newly arrived from Montana
who decided to feed
his six-day-old son
to a hungry German Shepherd.
Was the mother really asleep?

Walking across the Brooklyn Bridge
I pause, look around.
What is real in this symbol,
in that other one over there …?
The steel cables have become a cage,
a sanctuary. Whose cage?
Whose hope?

In another section
of the newspaper I read
about the ever growing problems of refugees.
Who will take them in?
Especially the ones from Vietnam,
a favourite subject for photographers:
flimsy boats, someone's thin arm in the way –
Who can forget those eyes?
And who can judge those eyes
that vision?

Walking across the Brooklyn Bridge
even on a hot afternoon
one sees many joggers.
And there is the view, of course.

Looking across the water
I think of those people from Vietnam.
The mothers, the fathers,
what they wouldn't have given,
what they would still give –
their blood, their hair, their livers, their kidneys,
their lungs, their fingers, their thumbs –
to get their children
past the Statue of Liberty.

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LOUISE GLÜCK: Selected Poems from *The Wild Iris*

8 **Either** **(a)** In what ways, and with what effects, does Glück present a delight in the natural world? 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 Glück's presentation of a Creator figure.

Midsummer

How can I help you when you all want

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the star, the fire, the fury?

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TURN OVER FOR QUESTION 9.

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JAMES JOYCE: *Dubliners*

9 Either (a) 'Reality always undermines romance in *Dubliners*.'

Discuss Joyce's presentation of romance in the light of this view. In your answer you should refer to at least **two** stories from *Dubliners*.

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.

In a whisper Mr Cunningham drew Mr Kernan's attention to Mr Harford, the moneylender, who sat some distance off, and to Mr Fanning, the registration agent and mayor maker of the city, who was sitting immediately under the pulpit beside one of the newly elected councillors of the ward. To the right sat old Michael Grimes, the owner of three pawnbroker's shops, and Dan Hogan's nephew, who was up for the job in the Town Clerk's office. Farther in front sat Mr Hendrick, the chief reporter of *The Freeman's Journal*, and poor O'Carroll, an old friend of Mr Kernan's, who had been at one time a considerable commercial figure. Gradually, as he recognized familiar faces, Mr Kernan began to feel more at home. His hat, which had been rehabilitated by his wife, rested upon his knees. Once or twice he pulled down his cuffs with one hand while he held the brim of his hat lightly, but firmly, with the other hand.

A powerful-looking figure, the upper part of which was draped with a white surplice, was observed to be struggling up into the pulpit. Simultaneously the congregation unsettled, produced handkerchiefs and knelt upon them with care. Mr Kernan followed the general example. The priest's figure now stood upright in the pulpit, two-thirds of its bulk, crowned by a massive red face, appearing above the balustrade.

Father Purdon knelt down, turned towards the red speck of light and, covering his face with his hands, prayed. After an interval he uncovered his face and rose. The congregation rose also and settled again on its benches. Mr Kernan restored his hat to its original position on his knee and presented an attentive face to the preacher. The preacher turned back each wide sleeve of his surplice with an elaborate large gesture and slowly surveyed the array of faces. Then he said:

For the children of this world are wiser in their generation than the children of light. Wherefore make unto yourselves friends out of the mammon of iniquity so that when you die they may receive you into everlasting dwellings.

Father Purdon developed the text with resonant assurance. It was one of the most difficult texts in all the Scriptures, he said, to interpret properly. It was a text which might seem to the casual observer at variance with the lofty morality elsewhere preached by Jesus Christ. But, he told his hearers, the text had seemed to him specially adapted for the guidance of those whose lot it was to lead the life of the world and who yet wished to lead that life not in the manner of worldlings. It was a text for business men and professional men. Jesus Christ, with His divine understanding of every cranny of our human nature, understood that all men were not called to the religious life, that by far the vast majority were forced to live in the world and, to a certain extent, for the world: and in this sentence He designed to give them a word of counsel, setting before them as exemplars in the religious life those very worshippers of Mammon who were of all men the least solicitous in matters religious.

He told his hearers that he was there that evening for no terrifying, no extravagant purpose; but as a man of the world speaking to his fellow-men. He came to speak to business men and he would speak to them in a businesslike

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way. If he might use the metaphor, he said, he was their spiritual accountant; and he wished each and every one of his hearers to open his books, the books of his spiritual life, and see if they tallied accurately with conscience.

Jesus Christ was not a hard taskmaster. He understood our little failings, understood the weakness of our poor fallen nature, understood the temptations of this life. We might have had, we all had from time to time, our temptations: we might have, we all had, our failings. But one thing only, he said, he would ask of his hearers. And that was: to be straight and manly with God. If their accounts tallied in every point to say:

Well, I have verified my accounts. I find all well.

But if, as might happen, there were some discrepancies, to admit the truth, to be frank and say like a man:

Well, I have looked into my accounts. I find this wrong and this wrong. But, with God's grace, I will rectify this and this. I will set right my accounts.

(*from* Grace)

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TONI MORRISON: *Beloved*

10 Either **(a)** In what ways, and with what effects, does Morrison present the relationship between Denver and Beloved in the novel?

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

Sethe opened the front door and sat down on the porch steps.

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In that unlit daylight his face, bronzed and reduced to its bones, smoothed her heart down.

(*from* Part 1)

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JEAN RHYS: *Wide Sargasso Sea*

11 **Either** **(a)** In what ways, and with what effects, does Rhys present the social position of women in the novel?

Or **(b)** Analyse the effects of the writing in the following passage, considering its significance to the novel as a whole.

Is your wife herself going the same way as her mother and all knowing it?

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She took a pair of scissors from the round table, cut through the hem and tore the sheet in half, then each half into strips.

(*from* Part 2)

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NATASHA TRETHEWEY: *Native Guard*

12 Either (a) Discuss some of the effects created by Trethewey's presentation of injustice. In your answer, you should refer to **three** poems from the collection, which could include individual poems from longer sequences.

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

Letter

At the post office, I dash a note to a friend,

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a simple errand, a letter – everything – can go wrong.

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