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LITERATURE IN ENGLISH **9695/43**

Paper 4 Pre- and Post-1900 Poetry and Prose **May/June 2026**

2 hours

8079521265

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.

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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 ways in which Austen makes the role and character of Lady Catherine de Bourgh important 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.

'I might as well enquire,' replied she, 'why with so evident a design of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I *was* uncivil? But I have other provocations. You know I have. Had not my own feelings decided against you, had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man, who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?'

As she pronounced these words, Mr Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued.

'I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted *there.* You dare not, you cannot deny that you have been the principal, if not the only means of dividing them from each other, of exposing one of the censure of the world for caprice and instability, the other to its derision for disappointed hopes, and involving them both in misery of the acutest kind.'

She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.

'Can you deny that you have done it?' she repeated.

With assumed tranquillity he then replied, 'I have no wish of denying that I did every thing in my power to separate my friend from your sister, or that I rejoice in my success. Towards *him* I have been kinder than towards myself.'

Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her.

'But it is not merely this affair,' she continued, 'on which my dislike is founded. Long before it had taken place, my opinion of you was decided. Your character was unfolded in the recital which I received many months ago from Mr Wickham. On this subject, what can you have to say? In what imaginary act of friendship can you here defend yourself? or under what misrepresentation, can you here impose upon others?'

'You take an eager interest in that gentleman's concerns,' said Darcy in a less tranquil tone, and with a heightened colour.

'Who that knows what his misfortunes have been, can help feeling an interest in him?'

'His misfortunes!' repeated Darcy contemptuously; 'yes, his misfortunes have been great indeed.'

'And of your infliction,' cried Elizabeth with energy. 'You have reduced him to his present state of poverty, comparative poverty. You have withheld the advantages, which you must know to have been designed for him. You have deprived the best years of his life, of that independence which was no less his due

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than his desert. You have done all this! and yet you can treat the mention of his misfortunes with contempt and ridicule.'

'And this,' cried Darcy, as he walked with quick steps across the room, 'is your opinion of me! This is the estimation in which you hold me! I thank you for explaining it so fully. My faults, according to this calculation, are heavy indeed! But perhaps,' added he, stopping in his walk, and turning towards her, 'these offences might have been overlooked, had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design. These bitter accusations might have been suppressed, had I with greater policy concealed my struggles, and flattered you into the belief of my being impelled by unqualified, unalloyed inclination; by reason, by reflection, by every thing. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections? To congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?'

Elizabeth felt herself growing more angry every moment; yet she tried to the utmost to speak with composure when she said,

'You are mistaken, Mr Darcy, if you suppose that the mode of your declaration affected me in any other way, than as it spared me the concern which I might have felt in refusing you, had you behaved in a more gentleman-like manner.'

She saw him start at this, but he said nothing, and she continued,

'You could not have made me the offer of your hand in any possible way that would have tempted me to accept it.'

(*from* Chapter 34)

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GEOFFREY CHAUCER: *The Wife of Bath's Prologue and Tale*

2 **Either** **(a)** Discuss some of the ways in which Chaucer presents religion and its significance in *The Wife of Bath's Prologue and Tale*.

Or **(b)** Paying close attention to Chaucer's poetic methods, discuss the following extract, the end of the *Tale*.

'Chese now,' quod she, 'oon of thise thynges tweye:
To han me foul and old til that I deye,
And be to yow a trewe, humble wyf,
And nevere yow displese in al my lyf,
Or elles ye wol han me yong and fair,
And take youre aventure of the repair
That shal be to youre hous by cause of me,
Or in som oother place, may wel be.
Now chese yourselven, wheither that yow liketh.'
This knyght avyseth hym and sore siketh,
But atte laste he seyde in this manere:
'My lady and my love, and wyf so deere,
I put me in youre wise governance;
Cheseth youreself which may be moost plesance
And moost honour to yow and me also.
I do no fors the wheither of the two,
For as yow liketh, it suffiseth me.'
'Thanne have I gete of yow maistrie,' quod she,
'Syn I may chese and governe as me lest?'
'Ye, certes, wyf,' quod he, 'I holde it best.'
'Kys me,' quod she, 'we be no lenger wrothe,
For, by my trouthe, I wol be to yow bothe –
This is to seyn, ye, bothe fair and good.
I prey to God that I moote sterven wood,
But I to yow be also good and trewe
As evere was wyf, syn that the world was newe.
And but I be to-morn as fair to seene
As any lady, emperice, or queene,
That is bitwixe the est and eke the west,
Dooth with my lyf and deth right as yow lest.
Cast up the curtyn, looke how that it is.'
And whan the knyght saugh verraily al this,
That she so fair was, and so yong therto,
For joye he hente hire in his armes two.
His herte bathed in a bath of blisse.
A thousand tyme a-rewe he gan hire kisse,
And she obeyed hym in every thyng
That myghte doon hym plesance or likyng.
And thus they lyve unto hir lyves ende
In parfit joye; and Jhesu Crist us sende
Housbondes meeke, yonge, and fressh abedde,
And grace t'overbyde hem that we wedde;
And eek I praye Jhesu shorte hir lyves
That noght wol be governed by hir wyves;
And olde and angry nygardes of dispence,
God sende hem soone verray pestilence!

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GEORGE ELIOT: *Middlemarch*

3 Either (a) Discuss some of the ways in which Eliot presents secrets and their significance in *Middlemarch*.

Or (b) Analyse the effects of the writing in the following passage, considering what it adds to your understanding of Eliot's methods of characterisation.

The Rev Camden Farebrother, whom Lydgate went to see the next evening, lived in an old parsonage, built of stone, venerable enough to match the church which it looked out upon. All the furniture too in the house was old, but with another grade of age – that of Mr Farebrother's father and grandfather. There were painted white chairs, with gilding and wreaths on them, and some lingering red silk damask with slits in it. There were engraved portraits of Lord Chancellors and other celebrated lawyers of the last century; and there were old pier-glasses to reflect them, as well as the little satin-wood tables and the sofas resembling a prolongation of uneasy chairs, all standing in relief against the dark wainscot. This was the physiognomy of the drawing-room into which Lydgate was shown; and there were three ladies to receive him, who were also old-fashioned, and of a faded but genuine respectability: Mrs Farebrother, the Vicar's white-haired mother, befrilled and kerchiefed with dainty cleanliness, upright, quick-eyed and still under seventy; Miss Noble, her sister, a tiny old lady of meeker aspect, with frills and kerchief decidedly more worn and mended; and, Miss Winifred Farebrother, the Vicar's elder sister, well-looking like himself, but nipped and subdued as single women are apt to be who spend their lives in uninterrupted subjection to their elders. Lydgate had not expected to see so quaint a group: knowing simply that Mr Farebrother was a bachelor, he had thought of being ushered into a snuggery where the chief furniture would probably be books and collections of natural objects. The Vicar himself seemed to wear rather a changed aspect, as most men do when acquaintances made elsewhere see them for the first time in their own homes; some indeed showing like an actor of genial parts disadvantageously cast for the curmudgeon in a new piece. This was not the case with Mr Farebrother: he seemed a trifle milder and more silent, the chief talker being his mother, while he only put in a good-humoured moderating remark here and there. The old lady was evidently accustomed to tell her company what they ought to think, and to regard no subject as quite safe without her steering. She was afforded leisure for this function by having all her little wants attended to by Miss Winifred. Meanwhile tiny Miss Noble carried on her arm a small basket, into which she diverted a bit of sugar, which she had first dropped in her saucer as if by mistake; looking round furtively afterwards, and reverting to her teacup with a small innocent noise as of a tiny timid quadruped. Pray think no ill of Miss Noble. That basket held small savings from her more portable food, destined for the children of her poor friends among whom she trotted on fine mornings; fostering and petting all needy creatures being so spontaneous a delight to her, that she regarded it much as if it had been a pleasant vice that she was addicted to. Perhaps she was conscious of being tempted to steal from those who had much that she might give to those who had nothing, and carried in her conscience the guilt of that repressed desire. One must be poor to know the luxury of giving!

Mrs Farebrother welcomed the guest with a lively formality and precision. She presently informed him that they were not often in want of medical aid in that house. She had brought up her children to wear flannel and not to over-eat themselves, which last habit she considered the chief reason why people needed doctors. Lydgate pleaded for those whose fathers and mothers had over-eaten

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themselves, but Mrs Farebrother held that view of things dangerous: Nature was more just than that; it would be easy for any felon to say that his ancestors ought to have been hanged instead of him. If those who had bad fathers and mothers were bad themselves, they were hanged for that. There was no need to go back on what you couldn't see.

(*from* Chapter 17)

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THOMAS HARDY: *Jude the Obscure*

4 Either (a) 'Hardy's novel suggests that Fate more than character leads to tragic outcomes.'

To what extent do you agree with this comment on *Jude the Obscure*?

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

Her Majesty's school-inspector was at that time paying 'surprise-visits' in this neighbourhood to test the teaching unawares; and two days later, in the middle of the morning lessons, the latch of the door was softly lifted, and in walked my gentleman, the king of terrors – to pupil-teachers.

To Mr Phillotson the surprise was not great; like the lady in the story, he had been played that trick too many times to be unprepared. But Sue's class was at the further end of the room, and her back was towards the entrance; the inspector therefore came and stood behind her and watched her teaching some half-minute before she became aware of his presence. She turned, and realized that an oft-dreaded moment had come. The effect upon her timidity was such that she uttered a cry of fright. Phillotson, with a strange instinct of solicitude quite beyond his control, was at her side just in time to prevent her falling from faintness. She soon recovered herself, and laughed; but when the inspector had gone there was a reaction, and she was so white that Phillotson took her into his room, and gave her some brandy to bring her round. She found him holding her hand.

'You ought to have told me,' she gasped petulantly, 'that one of the Inspector's surprise-visits was imminent! O what shall I do! Now he'll write and tell the managers that I am no good, and I shall be disgraced for ever!'

'He won't do that, my dear little girl. You are the best teacher ever I had!'

He looked so gently at her that she was moved, and regretted that she had upbraided him. When she was better she went home.

Jude in the meantime had been waiting impatiently for Friday. On both Wednesday and Thursday he had been so much under the influence of his desire to see her that he walked after dark some distance along the road in the direction of the village, and, on returning to his room to read, found himself quite unable to concentrate his mind on the page. On Friday, as soon as he had got himself up as he thought Sue would like to see him, and made a hasty tea, he set out, notwithstanding that the evening was wet. The trees overhead deepened the gloom of the hour, and they dripped sadly upon him, impressing him with forebodings – illogical forebodings; for though he knew that he loved her he also knew that he could not be more to her than he was.

On turning the corner and entering the village the first sight that greeted his eyes was that of two figures under one umbrella coming out of the vicarage gate. He was too far back for them to notice him, but he knew in a moment that they were Sue and Phillotson. The latter was holding the umbrella over her head, and they had evidently been paying a visit to the vicar – probably on some business connected with the school work. And as they walked along the wet and deserted lane Jude saw Phillotson place his arm round the girl's waist; whereupon she gently removed it; but he replaced it; and she let it remain, looking quickly round her with an air of misgiving. She did not look absolutely behind her, and therefore did not see Jude, who sank into the hedge like one struck with a blight. There he remained hidden till they had reached Sue's cottage and she had passed in, Phillotson going on to the school hard by.

(*from* Chapter 5, Part Second)

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WILLIAM SHAKESPEARE: selected sonnets

5 **Either** **(a)** In what ways and with what effects does Shakespeare present youthfulness? You should refer to **three** sonnets from the selection in your answer.

Or **(b)** Analyse the following sonnet, showing what it adds to your understanding of Shakespeare's presentation of desire here and elsewhere in the selection.

Sonnet 129

Th' expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjur'd, murd'rous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoy'd no sooner but despised straight;
Past reason hunted, and, no sooner had,
Past reason hated, as a swallowed bait,
On purpose laid to make the taker mad –
Mad in pursuit, and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof, and prov'd, a very woe;
Before, a joy propos'd; behind, a dream.
All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell.

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from **WALT WHITMAN:** ***Leaves of Grass***

6 **Either** **(a)** Discuss some of the ways in which Whitman explores the relationship between humans and the natural world. You should refer to **three** poems in your answer.

Or **(b)** Comment closely on the following extract from *I Sing the Body Electric*, showing in what ways it is characteristic of Whitman's presentation of men and women here and elsewhere in the selection.

from *I Sing the Body Electric*

The female contains all qualities and tempers them,
She is in her place and moves with perfect balance,
She is all things duly veil'd, she is both passive and active,
She is to conceive daughters as well as sons, and sons as well as daughters.

As I see my soul reflected in Nature,
As I see through a mist, One with inexpressible completeness, sanity, beauty,
See the bent head and arms folded over the breast, the Female I see.

6

The male is not less the soul nor more, he too is in his place,
He too is all qualities, he is action and power,
The flush of the known universe is in him,
Scorn becomes him well, and appetite and defiance become him well,
The wildest largest passions, bliss that is utmost, sorrow that is utmost become him well, pride is for him,
The full-spread pride of man is calming and excellent to the soul,
Knowledge becomes him, he likes it always, he brings every thing to the test of himself,
Whatever the survey, whatever the sea and the sail he strikes soundings at last only here,
(Where else does he strike soundings except here?)

The man's body is sacred and the woman's body is sacred,
No matter who it is, it is sacred – is it the meanest one in the laborers' gang?
Is it one of the dull-faced immigrants just landed on the wharf?
Each belongs here or anywhere just as much as the well-off, just as much as you,
Each has his or her place in the procession.

(All is a procession,
The universe is a procession with measured and perfect motion.)

Do you know so much yourself that you call the meanest ignorant?
Do you suppose you have a right to a good sight, and he or she has no right to a sight?
Do you think matter has cohered together from its diffuse float, and the soil is on the surface, and water runs and vegetation sprouts,
For you only, and not for him and her?

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Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

J M COETZEE: *Waiting for the Barbarians*

7 **Either** **(a)** 'Nothing is worse than what we can imagine.'

In the light of this comment from the novel, discuss Coetzee's presentation of the power of the imagination and its significance in the novel.

Or **(b)** Paying close attention to language, tone and narrative methods, analyse the following passage, considering the significance of desire here and elsewhere in the novel.

I begin to visit the girl at the inn regularly.

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With some distaste I looked forward to my last years in this bountiful oasis.

(*from* Chapter 2)

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from **LOUISE GLÜCK:** ***The Wild Iris***

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

Or **(b)** Write a critical appreciation of the following poem, considering ways in which Glück gives voices to aspects of nature here and elsewhere in the selection.

The Wild Iris

At the end of my suffering

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shadows on azure seawater.

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from **KATHERINE MANSFIELD:** ***Selected Stories***

9 Either (a) 'Nature is unforgivingly harsh.'

Discuss Mansfield's presentation of the natural world in the light of this comment. In your answer, you should refer to at least **two** stories from the selection.

Or (b) Paying close attention to language, tone and narrative methods in the following passage, analyse some of the ways in which Mansfield creates an atmosphere here and elsewhere in the selection.

Snow had not fallen all day; the frozen ground was slippery as an ice-pond. She had not been out of the house for weeks past, and the day had so flurried her that she felt muddled and stupid – felt that Rosa had pushed her out of the house and her man was running away from her.

'Wait, wait!' she cried.

'No. I'll get my feet damp – you hurry.'

It was easier when they came into the village. There were fences to cling to, and leading from the railway station to the Gasthaus a little path of cinders had been strewn for the benefit of the wedding guests.

The Gasthaus was very festive. Lights shone out from every window, wreaths of fir twigs hung from the ledges. Branches decorated the front doors, which swung open, and in the hall the landlord voiced his superiority by bullying the waitresses, who ran about continually with glasses of beer, trays of cups and saucers, and bottles of wine.

'Up the stairs – up the stairs!' boomed the landlord. 'Leave your coats on the landing.'

Herr Brechenmacher, completely overawed by this grand manner, so far forgot his rights as a husband as to beg his wife's pardon for jostling her against the banisters in his efforts to get ahead of everybody else.

Herr Brechenmacher's colleagues greeted him with acclamation as he entered the door of the Festsaal, and the Frau straightened her brooch and folded her hands, assuming the air of dignity becoming to the wife of a postman and the mother of five children. Beautiful indeed was the Festsaal. Three long tables were grouped at one end, the remainder of the floor space cleared for dancing. Oil lamps, hanging from the ceiling, shed a warm, bright light on the walls decorated with paper flowers and garlands; shed a warmer, brighter light on the red faces of the guests in their best clothes.

At the head of the centre table sat the bride and bridegroom, she in a white dress trimmed with stripes and bows of coloured ribbon, giving her the appearance of an iced cake all ready to be cut and served in neat little pieces to the bridegroom beside her, who wore a suit of white clothes much too large for him and a white silk tie that rose half way up his collar. Grouped about them, with a fine regard for dignity and precedence, sat their parents and relations; and perched on a stool at the bride's right hand a little girl in a crumpled muslin dress with a wreath of forget-me-nots hanging over one ear. Everybody was laughing and talking, shaking hands, clinking glasses, stamping on the floor – a stench of beer and perspiration filled the air.

(*from* Frau Brechenmacher Attends a Wedding)

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TONI MORRISON: *Beloved*

10 Either (a) Discuss some of the ways in which Morrison explores the process of healing in the novel.

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

'But this ain't her mouth,' Paul D said.

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Stamp looked into Paul D's eyes and the sweet conviction in them almost made him wonder if it had happened at all, eighteen years ago, that while he and Baby Suggs were looking the wrong way, a pretty little slavegirl had recognized a hat, and split to the woodshed to kill her children.

(*from* Part 1)

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from **GABRIEL OKARA:** ***Collected Poems***

11 **Either** **(a)** Discuss Okara's poetic presentation of music and dance in **three** poems from the selection.

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

Rise and Shine

Rise and Shine, O shine

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our father-mother God – the truth of Truth!

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NATASHA TRETHEWEY: *Native Guard*

12 Either (a) In what ways and with what effects does Trethewey use different kinds of journey? 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 ways in which it is characteristic of Trethewey's poetic methods and concerns.

Providence

What's left is footage: the hours before

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when I bent to touch it.

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