



Cambridge IGCSE™

LITERATURE IN ENGLISH

0475/43

Paper 4 Unseen

October/November 2023**1 hour 15 minutes**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **one** question: **either** Question 1 **or** Question 2.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 25.
- All questions are worth equal marks.

This document has **8** pages. Any blank pages are indicated.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Answer **either** Question 1 **or** Question 2.

Either

- 1** Read carefully the poem on page 3. The poet gives a nightmare vision of an imaginary city where people are silent.

How does the poet make this city such a disturbing place?

To help you answer this question, you might consider:

- how the poet describes what is strange about the city
- how he portrays the people who live there
- the effect of the images in the final stanza.

Arrival

Finally we arrived at the city of silence,
enormous, high-walled, its furious traffic lights
signalling in panic. The streets were covered over
in thick rugs. It was a place without doors, a series
of moving mouths.

 Their eyes, of course, spoke volumes,
vast encyclopaedias. There was little light reading.
Their white gloves fluttered before them
with grotesquely dancing fingers.

It was written that all this should be as it was.
Their thought-crimes, hand-crimes, and heart-crimes
were listed in long numbered chapters.
Policemen pulled faces or pointed at notices.
The civic authorities were sleeping in the park.
DO NOT DISTURB, said the signs.
ASK NO AWKWARD QUESTIONS.

The rest went on feeding and breeding.
They were planting tongues in the cemetery,
thick flowering shrubs of silence.

Or

- 2 Read carefully the following extract from a novel set just after the Second World War. Barbary and Raoul are children who have spent the war in southern France, but are now with family in London. Barbary is showing Raoul the bombed city.

How does the writer vividly portray the children's feelings about the post-war city?

To help you answer this question, you might consider:

- how Barbary confidently shows off her favourite places
- the contrast between the city's history and its wild ruined state
- the sounds and the sights the children see from the top of the building.

They got off in Cheapside, and walked up Foster Lane. Having crossed Gresham Street, the road became a lane across a wrecked and flowering wilderness, and was called Noble Street. Beyond Silver Street, it was a still smaller path, leading over still wilder ruins and thicker jungles of greenery, till it came out by the shell of a large church.

'You see,' said Barbary nonchalantly, 'there are lots of empty houses and flats.'

Raoul saw that this was so. Neither he nor Barbary was surprised, or even greatly interested; these broken habitations, this stony rubbish, seemed natural to them.

'And nice gardens.' Barbary, with an estate agent's smug and optimistic manner, indicated the forest of shrubs and flowers and green creeping things running about the broken city in the evening sunshine. They were in a strip of green beside the church; elder tree boughs crowded into a gaping west window; tall weeds waved about tombstones. They sat on a large flat stone, whereunder lay Sir William Staines, Mrs. Alice Staines, and their large family of children, who had left, about two centuries ago, an only and affectionate sister to lament their loss.

'I've taken a house here,' said Barbary. 'It's called Somerset Chambers. It's between the church and the café.'

She led the way into Fore Street, where what was left of Somerset Chambers gaped on the street. They climbed a steep, winding flight of stone stairs, past lavatories, past rooms with walls and fireplaces patterned in green and yellow tiles, and panelled doors lying on the littered floors. Here lived, according to an inscription on the staircase wall, the Brenner Brothers, Ltd.; their names were Joseph and Emil.

'It's an office,' Barbary explained. 'They don't live here.'

They climbed higher, past another lavatory; the stairs spiralled up, fouled by pigeons, ending abruptly in a boarded roof.

'Look, we can climb through it,' said Raoul, pleased.

Barbary nodded. In the boards there was a gap large enough to squeeze through; they did so, and stood, with no roof but the sky, while pigeons whirled about them and the wind blew in their faces, on a small plateau, looking down over the wrecked city.

Suddenly the bells of St. Paul's clashed out, drowning them in sweet, hoarse, rocking clamour. Barbary began to dance, her dark hair flapping in the breeze as she spun about. Raoul joined her; they took hands, snapping the fingers of the other hand above their heads; it was a dance of Provence, and they sang a Collioure fisherman's song in time to it.

The bells stopped. The children stood still, gazing down on a wilderness of little streets, caves and cellars, the foundations of a wrecked merchant city, grown over by green and golden fennel and ragwort, coltsfoot, purple loosestrife, rosebay willow herb, bracken, bramble and tall nettles, among which rabbits burrowed and wild cats crept and hens laid eggs.

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