



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/42

Paper 4 Pre- and Post-1900 Poetry and Prose

May/June 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.



Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 1 **Either** (a) Captain Wentworth is described as having ‘a heart, in short, for any pleasing young woman, who came his way, excepting Anne Elliot.’

Discuss Austen’s presentation of Captain Wentworth in the light of this quotation.

- Or** (b) Discuss the effects of the writing in the following passage, showing its significance to Austen’s presentation of the relationship between Anne and her sister, Elizabeth, here and elsewhere in the novel.

So far all was perfectly right; but Lady Russell was almost startled by the wrong of one part of the Kellynch-hall plan, when it burst on her, which was, Mrs Clay’s being engaged to go to Bath with Sir Walter and Elizabeth, as a most important and valuable assistant to the latter in all the business before her. Lady Russell was extremely sorry that such a measure should have been resorted to at all – wondered, grieved, and feared – and the affront it contained to Anne, in Mrs Clay’s being of so much use, while Anne could be of none, was a very sore aggravation. 5

Anne herself was become hardened to such affronts; but she felt the imprudence of the arrangement quite as keenly as Lady Russell. With a great deal of quiet observation, and a knowledge, which she often wished less, of her father’s character, she was sensible that results the most serious to his family from the intimacy, were more than possible. She did not imagine that her father had at present an idea of the kind. Mrs Clay had freckles; and a projecting tooth, and a clumsy wrist, which he was continually making severe remarks upon, in her absence; but she was young, and certainly altogether well-looking, and possessed, in an acute mind and assiduous pleasing manners, infinitely more dangerous attractions than any merely personal might have been. Anne was so impressed by the degree of their danger, that she could not excuse herself from trying to make it perceptible to her sister. She had little hope of success; but Elizabeth, who in the event of such a reverse would be so much more to be pitied than herself, should never, she thought, have reason to reproach her for giving no warning. 10

She spoke, and seemed only to offend. Elizabeth could not conceive how such an absurd suspicion should occur to her; and indignantly answered for each party’s perfectly knowing their situation. 15

‘Mrs Clay,’ said she warmly, ‘never forgets who she is; and as I am rather better acquainted with her sentiments than you can be, I can assure you, that upon the subject of marriage they are particularly nice; and that she reprobates all inequality of condition and rank more strongly than most people. And as to my father, I really should not have thought that he, who has kept himself single so long for our sakes, need be suspected now. If Mrs Clay were a very beautiful woman, I grant you, it might be wrong to have her so much with me; not that any thing in the world, I am sure, would induce my father to make a degrading match; but he might be rendered unhappy. But poor Mrs Clay, who, with all her merits, can never have been reckoned tolerably pretty! I really think poor Mrs Clay may be staying here in perfect safety. One would imagine you had never heard my father speak of her personal misfortunes, though I know you must fifty times. That tooth of her’s! and those freckles! Freckles do not disgust me so very much as they do him: I have known a face not materially disfigured by a few, but he abominates them. You must have heard him notice Mrs Clay’s freckles.’ 25

‘There is hardly any personal defect,’ replied Anne, ‘which an agreeable manner 30 40

might not gradually reconcile one to.'

'I think very differently,' answered Elizabeth, shortly; 'an agreeable manner may set off handsome features, but can never alter plain ones. However, at any rate, as I have a great deal more at stake on this point than any body else can have, I think it rather unnecessary in you to be advising me.'

Anne had done – glad that it was over, and not absolutely hopeless of doing good. Elizabeth, though resenting the suspicion, might yet be made observant by it.

45

(from Volume 1, Chapter 5)

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

- 2 **Either** (a) In what ways, and with what effects, does Chaucer present male attitudes to marriage 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 May in *The Merchant's Prologue and Tale*.

Who studieth now but faire fresshe May?
 Adoun by olde Januarie she lay,
 That sleep til that the coughe hath hym awaked.
 Anon he preyde hire strepen hire al naked;
 He wolde of hire, he seyde, han som plesaunce; 5
 He seyde hir clothes dide hym encombraunce,
 And she obeyeth, be hire lief or looth.
 But lest that precious folk be with me wrooth,
 How that he wroghte, I dar nat to yow telle, 10
 Or wheither hire thoughte it paradys or helle.
 But heere I lete hem werken in hir wyse
 Til evensong rong and that they moste aryse.
 Were it by destyne or by aventure,
 Were it by influence or by nature, 15
 Or constellacion, that in swich estaat
 The hevene stood that tyme fortunaat
 Was for to putte a bille of Venus werkes –
 For alle thyng hath tyme, as seyn thise clerkes –
 To any womman for to gete hire love, 20
 I kan nat seye; but grete God above,
 That knoweth that noon act is causelees,
 He deme of al, for I wole holde my pees.
 But sooth is this, how that this fresshe May
 Hath take swich impression that day 25
 Of pitee of this sike Damyan
 That from hire herte she ne dryve kan
 The remembrance for to doon hym ese.
 'Certeyn,' thoghte she, 'whom that this thyng displese
 I rekke noght, for heere I hym assure 30
 To love hym best of any creature,
 Though he namoore hadde than his sherte.'
 Lo, pitee renneth soone in gentil herte!
 Heere may ye se how excellent franchise
 In wommen is, whan they hem narwe avyse. 35
 Som tyrant is, as ther be many oon
 That hath an herte as hard as any stoon,
 Which wolde han lat hym sterven in the place
 Wel rather than han graunted hym hire grace,
 And hem rejoysen in hire crueel pryde,
 And rekke nat to been an homycide. 40

EMILY DICKINSON: Selected Poems

- 3 **Either** (a) Discuss some of the effects created by Dickinson's presentation of grief. 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 presentation of the natural world, here and elsewhere in the selection.

I dreaded that first Robin, so,

I dreaded that first Robin, so,
But He is mastered, now,
I'm some accustomed to Him grown,
He hurts a little, though –

I thought if I could only live 5
Till that first Shout got by –
Not all Pianos in the Woods
Had power to mangle me –

I dared not meet the Daffodils –
For fear their Yellow Gown 10
Would pierce me with a fashion
So foreign to my own –

I wished the Grass would hurry –
So – when 'twas time to see –
He'd be too tall, the tallest one 15
Could stretch – to look at me –

I could not bear the Bees should come,
I wished they'd stay away
In those dim countries where they go,
What word had they, for me? 20

They're here, though; not a creature failed –
No Blossom stayed away
In gentle deference to me –
The Queen of Calvary –

Each one salutes me, as he goes, 25
And I, my childish Plumes,
Lift, in bereaved acknowledgment
Of their unthinking Drums –

JOHN DONNE: Selected Poems

- 4 **Either** (a) Discuss some of the ways Donne explores different attitudes to God. 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 use of imagery, here and elsewhere in the selection.

The Bait

Come live with me, and be my love,
 And we will some new pleasures prove
 Of golden sands, and crystal brooks,
 With silken lines, and silver hooks.

There will the river whispering run 5
 Warmed by thy eyes more than the sun.
 And there the enamoured fish will stay,
 Begging themselves they may betray.

When thou wilt swim in that live bath, 10
 Each fish, which every channel hath,
 Will amorously to thee swim,
 Gladder to catch thee, than thou him.

If thou, to be so seen, beest loath, 15
 By sun, or moon, thou dark'nest both,
 And if myself have leave to see,
 I need not their light, having thee.

Let others freeze with angling reeds, 20
 And cut their legs with shells and weeds,
 Or treacherously poor fish beset,
 With strangling snare, or windowy net:

Let coarse, bold hand from slimy nest
 The bedded fish in banks out-wrest,
 Or curious traitors, sleeve-silk flies,
 Bewitch poor fishes' wand'ring eyes.

For thee, thou need'st no such deceit, 25
 For thou thyself art thine own bait;
 That fish, that is not caught thereby,
 Alas, is wiser far than I.

TURN OVER FOR QUESTION 5.

THOMAS HARDY: *Far from the Madding Crowd*

- 5 **Either** (a) Compare and contrast Hardy's presentation of Bathsheba's relationships with Farmer Boldwood and Sergeant Troy.
- Or** (b) Paying close attention to language, tone and narrative methods, analyse the following passage, showing its significance to the novel as a whole.

In her reclining position she looked up to him just as in earlier times she had, when standing, looked up to a man. The animal respectfully withdrew a step or two when the woman moved, and seeing that she did not repulse him he licked her hand again.

Her thought moved within her like lightning. 'Perhaps I can make use of him – I might do it then!' 5

She pointed in the direction of Casterbridge, and the dog seemed to misunderstand: he trotted on. Then, finding she could not follow he came back and whined.

The saddest and ultimate singularity of woman's effort and invention was reached when, with a quickened breathing she rose to a stooping posture, and, resting her two little hands upon the shoulders of the dog, bore firmly thereon, and murmured stimulating words. Whilst she sorrowed she cheered with her voice, and what was stranger than that the strong should need encouragement from the weak was that cheerfulness should be so well simulated by such utter dejection. Her friend moved forward slowly, and she with small mincing steps moved forward beside him, half her weight being thrown upon the animal. Sometimes she sank as she had sunk from walking erect, from the crutches, from the rails. The dog, who now thoroughly understood her desire and her incapacity, was frantic in his distress on these occasions: he would tug at her dress and run forward. She always called him back, and it was now to be observed that the woman listened for human sounds only to avoid them. It was evident that she had an object in keeping her presence on the road and her forlorn state unknown. 10 15 20

Their progress was necessarily very slow. They reached the brow of the hill, and the Casterbridge lamps lay beneath them like fallen Pleiads as they walked down the incline. Thus the fifty yards were passed, and the goal was reached. On this much-desired spot outside the town rose a picturesque building. Originally it had been a mere case to hold people. The shell had been so thin, so devoid of excrescence, and so closely drawn over the accommodation granted that the character of what was beneath showed through it, as the shape of a body is visible under a winding sheet. 25 30

Then Nature, as if offended, lent a hand. Masses of ivy grew up, completely covering the walls, till the place looked like an abbey; and it was discovered that the view from the front, over the Casterbridge chimneys, was one of the most magnificent in the county. A neighbouring earl once said that he would give up a year's income for the view enjoyed by the inmates – and very probably the inmates would have given up the view for his year's income. 35

This green edifice consisted of a central mass and two wings, whereon stood as sentinels a few slim chimneys, now gurgling sorrowfully to the slow wind. In the middle was a gate, and by the gate a bell-pull formed of a hanging wire. The woman raised herself as high as possible upon her knees, and could just reach the handle. She moved it and fell forward in a bowed attitude, her face upon her bosom. 40

It was getting on towards six o'clock, and sounds of movement were to be heard inside the building which was the haven of rest to this wearied soul. A little door in the large one now opened, and a man appeared inside. He saw the panting heap of clothes, went back for a light, and came again. He entered a second time and returned with two women. 45

These lifted the prostrate figure and assisted her in through the doorway. The man closed the door.

'How did she get here?' said one of the women.

50

'The Lord knows,' said the other.

'There is a dog outside,' murmured the overcome traveller. 'Where is he gone? He helped me.'

'I stoned him away,' said the man.

The little procession then moved forward; the man in front bearing the light; the two bony women next, supporting between them the small and flexuous one. Thus they entered the door and disappeared.

55

(from Chapter 39)

BRAM STOKER: *Dracula*

- 6 **Either** (a) What, in your view, does Stoker's presentation of the relationship between Jonathan Harker and Mina contribute to the novel's meanings and effects?
- Or** (b) Paying close attention to language, tone and narrative methods in the following passage, analyse some of the ways Stoker creates a sense of horror, here and in the novel as a whole.

I thought that I was asleep, and waiting for Jonathan to come back. I was very anxious about him, and I was powerless to act; my feet, and my hands, and my brain were weighted, so that nothing could proceed at the usual pace. And so I slept uneasily and thought. Then it began to dawn upon me that the air was heavy, and dank, and cold. I put back the clothes from my face, and found, to my surprise, that all was dim around me. The gas-light which I had left lit for Jonathan, but turned down, came only like a tiny red spark through the fog, which had evidently grown thicker and poured into the room. Then it occurred to me that I had shut the window before I had come to bed. I would have got out to make certain on the point, but some leaden lethargy seemed to chain my limbs and even my will. I lay still and endured; that was all. I closed my eyes, but could still see through my eyelids. (It is wonderful what tricks our dreams play us, and how conveniently we can imagine.) The mist grew thicker and thicker, and I could see now how it came in, for I could see it like smoke – or with the white energy of boiling water – pouring in, not through the window, but through the joinings of the door. It got thicker and thicker, till it seemed as if it became concentrated into a sort of pillar of cloud in the room, through the top of which I could see the light of the gas shining like a red eye. Things began to whirl through my brain just as the cloudy column was now whirling in the room, and through it all came the scriptural words 'a pillar of cloud by day and of fire by night.' Was it indeed some spiritual guidance that was coming to me in my sleep? But the pillar was composed of both the day and the night guiding, for the fire was in the red eye, which at the thought got a new fascination for me; till, as I looked, the fire divided, and seemed to shine on me through the fog like two red eyes, such as Lucy told me of in her momentary mental wandering when, on the cliff, the dying sunlight struck the windows of St Mary's Church. Suddenly the horror burst upon me that it was thus that Jonathan had seen those awful women growing into reality through the whirling mist in the moonlight, and in my dream I must have fainted, for all became black darkness. The last conscious effort which imagination made was to show me a livid white face bending over me out of the mist. I must be careful of such dreams, for they would unseat one's reason if there was too much of them. I would get Dr Van Helsing or Dr Seward to prescribe something for me which would make me sleep, only that I fear to alarm them. Such a dream at the present time would become woven into their fears for me. To-night I shall strive hard to sleep naturally. If I do not, I shall to-morrow night get them to give me a dose of chloral; that cannot hurt me for once, and it will give me a good night's sleep. Last night tired me more than if I had not slept at all.

(from Chapter 19, Mina Harker's Journal)

TURN OVER FOR SECTION B.

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 different attitudes to love in the novel?
- 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.

The Prayvaganza is to be held in the covered courtyard, where there's an oblong space, a skylight roof.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

used a doctor, they say, it wasn't her Commander's at all.'

She

(from Chapter 33)

SUJATA BHATT: Selected Poems from *Point No Point*

- 8 **Either** (a) Discuss some of the ways Bhatt uses family members to develop wider concerns 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 Bhatt's poetic methods and concerns.

Eurydice Speaks

Orpheus, I tell you I'm not in hell, this place is called Maine.	
All winter the cold wind burns my face, and I sweat, wading through all this snow.	
But it's spring now:	5
sounds of snow melting, water dripping off eaves, flooding crocuses and jack-in-the-pulpits.	
Pussy willows, cattails, forsythia suddenly awaken junipers tipped with pale new shoots.	10
The wind flings pine cones my way. Now walking along the coast I follow seagulls with my camera, seagulls skimming waves and I focus	15
on their bills in the foaming water, they dip their bills, I focus, they rise with limp silver flashing in the sun as others come swooping down, I turn circling with my camera	20
while waves rise and crash upon rocks flinging salty seaweed and mollusks; chipping seashells upon cliffs waves crash and leave small pools of fish stranded ...	
Orpheus, I want to stay here with the smooth pebbles, I want to stay here, at the ocean's edge I have found someone new – no god, but a quiet man who listens.	25

TURN OVER FOR QUESTION 9.

JAMES JOYCE: *Dubliners*

- 9 **Either** (a) In what ways, and with what effects, does Joyce present relationships between women and men? 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.

Old Cotter was sitting at the fire, smoking, when I came downstairs to supper.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

But
then I remembered that it had died of paralysis and I felt that I too was smiling feebly
as if to absolve the simoniac of his sin.

(from The Sisters)

JACKIE KAY: Selected Poems from *Darling*

- 10 Either** (a) In what ways, and with what effects, does Kay explore feelings of separation 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.

Blues

Hell, I can't even take my own advice,
 that's what she thought often, when her left eye
 (always the left) was swollen and a blue river
 ran underneath the brown; or when
 whole parts of her body could not 5
 be walked on, or swam in, or touched even.
 When her body had no-go areas; something-only areas.
 Danger: a fence right round her skin, wooden
 as her own voice the morning after

all that violence. It was in the way they looked at her. 10
 It was not in her mind. She did not grow such looks
 in her own backyard. The hard stare; the furtive one where
 the eyes were a fast car swerving as she walked near.
 Nothing could persuade her not to be funny.
 She could not stop being funny. Making people 15
 laugh till they cried, hurt themselves, howl.
 She was a shouter. She could barrelhouse.
 But on the morning after all that violence

she could not raise the roof of her voice.
 She could not embellish or endow or growl. 20
 Laugh, yes. Grunt. Giggle. Once she caught herself
 in the trembling mirror. *A minstrel.*
 She tried to be completely still.
 As if she were committing a murder.
A clown. An aunt jemima. She has a smile 25
 that could cross a river. And she had a laugh
 that could build a raft. And that was all she had.

JEAN RHYS: *Wide Sargasso Sea*

11 Either (a) 'A portrait of a woman struggling for identity.'

Discuss Rhys's presentation of Antoinette in the light of this comment.

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

I woke in the dark after dreaming that I was buried alive, and when I was awake the feeling of suffocation persisted.

Content removed due to copyright restrictions.

I sat on the bed waiting, for I knew that Amélie would come, and I knew what she would say: 'I am sorry for you.'

(from Part 2)

STEPHEN SPENDER: Selected Poems

- 12 Either** (a) In what ways, and with what effects, does Spender use descriptions of nature in his poetry? In your answer you should refer to **three** poems from the selection.
- Or** (b) Discuss Spender's presentation of the experience of war in the following extract from *Two Armies* and elsewhere in the selection. You should pay close attention to poetic methods and their effects in your answer.

Two Armies

Deep in the winter plain, two armies

Content removed due to copyright restrictions.

Huddled in linen woven by remote hands.

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.