



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 assistance 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 serious 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 fresh eyes and a projecting tooth, and a clumsy wrist, which he was continually making serious 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 even 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 reversal would be of 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 otherwise how such an absurd aspersion 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 partially right; 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 sake, need be surprised 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 and never have been rebuked 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 fresh freckles do not disgust me so very much as they do him: I have known a face not materially disgraced by a few, but he abominates them. You must have heard him notice Mrs Clay’s freckles.’

25

30

35

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

40

might not gradually re-orient one to.'

'I think very differently,' answered Elizabeth, shortly 'an agreeable manner may set off handsome features but cannot 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.'

45

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

(from Volume 1, Chapter 5)

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

- 2 Either (a)** In what way and with what effect 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 sudieth now but faire frewe May
 Adoun by olde Januarie be lay,
 That seep til that the oughe hath hym awakid.
 Anon he prede hire sepe hire al nakid;
 He wolde of hire, he sepe, han ompleune ; 5
 He sepe hire bothes dide hym enembraune ,
 And be obedith, be hire lief or looth.
 But let that precous folk be with me wrooth,
 How that he wroghte, I dar nat to dwelle,
 Or whether hire thoughte it paradys or helle. 10
 But heere I lete hem werke in hir wepe
 Til eeneong rong and that they moese are .
 Were it by deserte or by aventure,
 Were it by influence or by nature,
 Or on ellacion, that in wibesaat 15
 The heene good that tyme fortunat
 Was for to putte a bille of Venus werkes –
 For alle thyng hath tyme, as eue this cerkes –
 To any womman for to gete hire loe ,
 I knat sepe ; but grete God above , 20
 That knoweth that noon at is a ue lees
 He deme of al, for I wole holde my pees
 But sooth is this how that this frewe May
 Hath take wibes impreson that day
 Of pitee of this isle Damaun 25
 That from hire herte be nedre kn
 The remembrance for to doon hym es .
 'Certein ,' thoghte be, 'whom that this thyng displee
 I reknoght, for heere I hym as re
 To loe hym bes of any ceature, 30
 Though he namoore hadde than his herte.'
 Lo, pitee renneth one in gentil herte!
 Heere may see how excellent franbis
 In wommen is when they hem narwe are .
 Som tyant is as ther be manyoon 35
 That hath an herte as hard as any soon,
 Whil wolde han lat hym sepe in the plae
 Wel rather than han graunted hym hire grae ,
 And hem rejoice in hire ceuel pde,
 And reknat to been an homide. 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 lie
Till that first Shout got by –
Not all Pianos in the Woods
Had power to mangle me –

5

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

10

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

15

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
And I, my builded Plumes
Lift, in bereaved acknowledgment
Of their unthinking Drums –

25

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 lie with me, and be my love,
 And we will seek new pleasures prove
 Of golden sands and crystal brooks
 With silken lines and silver hooks

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

5

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

10

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

15

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

20

Let oars, bold hand from bimy nets
 The bedded fish in banks out-wrest,
 Or avaricious traitors beak fly
 Bewith poor fishes wand'ring eyes

For thee, thou need'st no ab-dee it,
 For thou thyself art thine own bait;
 That fish, that is not caught thereby,
 Alas is wiser far than I.

25

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 retreating 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 lifted 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 would not follow he came back and whined.

The address and ultimate singularity of woman's effort and intention 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 simulating words. Whilst she strove she beamed with her whole face, and what was stranger than that the strong would need encouragement from the weak was that her eagerness could be so well simulated by a better dejection. Her friend moved forward slowly, and she with an all-mincing step moved forward beside him, half her weight being thrown upon the animal. Sometimes she sank as she had sunk from walking erect, from the cutbacks 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

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 muddy-deserted spot outside the town rose a picturesque building. Originally it had been a mere arch to hold people. The bell had been so thin, so devoid of excellence, and so completely 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

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 chimney, was one of the most magnificent in the county. A neighbouring earl once said that he would give up a baron's income for the view enjoyed by the inmates – and very probably the inmates would have given up the view for his baron's income. 30

This green edifice consisted of a central mass and two wings whereon stood as sentinels a few 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

9

They lifted the portly 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 portly traveler. 'Where is he gone? He helped me.'

'I shooed him away,' said the man.

The little procession then moved forward; the man in front bearing the light; the two portly women next, supporting between them the tall and flexible 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, gave me 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 bind my limbs and enervate 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 upon us and how obediently 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 burning 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, 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 afraid 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 bromide; that cannot hurt me for one, 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 Praying ganna is to be held in the overhauled courtyard, where there's an oblong space, a skylight roof.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

used a dot or, 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 way 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 old wind burns my face,
 and I wade, wading through all this snow.
 But it's spring now: 5
 sounds of snow melting,
 water dripping off eaves flooding courtyards
 and jakes in-the-pulpits
 Push willows againsts for their sudden
 awaken junipers tipped with pale new boots 10
 The wind flings pine cones my way.
 Now walking along the coast
 I follow eagulls
 with my amera, eagulls 15
 knocking waves and I focus
 on their bills in the foaming
 water, they dip their bills
 I focus they rise with limp slender
 flapping in the sun as others come swooping 20
 down, I turn circling with my amera
 while waves rise and crash upon rocks
 flinging alty seaweed and mollusks
 bopping ebbells upon cliffs
 waves crash and leave in all pools of fish stranded ...
 Orpheus I want to stay here 25
 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

TURN OVER FOR QUESTION 9.

JAMES JOYCE: *Dubliners*

- 9 **Either** (a) In what way 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 way it is characteristic of Joyce's narrative methods and concerns.

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

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 appease the somniac of his sin.

(from The Sisters)

JACKIE KAY: Selected Poems from *Darling*

- 10 Either** (a) In what way and with what effect 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 way 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 knee, 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 a bad look
in her own bare hand. The hard stare; the furious one where
the eyes were a far away river 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 bouter. 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. Giggles. One she caught here if
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 way 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 worn by remote hands

BLANK PAGE

BLANK PAGE

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and bearing 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.