



# Cambridge International AS & A Level

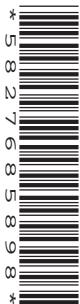
**LITERATURE IN ENGLISH**

**9695/42**

Paper 4 Pre- and Post-1900 Poetry and Prose

**October/November 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.  
Set ion A: answer **one** question.  
Set ion 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) 'Alas with all her reasonings to be found, that to retentive feelings eight years may be little more than nothing.'

In the light of this quotation from the novel, discuss Austen's presentation of Anne Elliot.

- Or** (b) Paying close attention to language, tone and narrative methods discuss the following passage, showing its significance to the novel as a whole.

There was too much wind to make the high part of the new Cobb pleasant for the ladies, and they agreed to get down the steps to the lower, and all were contented to pass quietly and amiably down the steep flight, expecting Louisa; but she must be jumped down them by Captain Wentworth. In all their walks he had had to jump her from the stile; the sensation was delightful to her. The hardness of the pavement for her feet, made him less willing upon the present occasion; he did it, however; she was safely down, and instantly, to show her enjoyment, ran up the steps to be jumped down again. He advised her against it, thought the jar too great; but no, she reasoned and talked in vain; she smiled and said, 'I am determined I will:' he put out his hands; she was too precipitate by half a second, she fell on the pavement on the Lower Cobb, and was taken up lifeless.

There was no wound, no blood, no visible bruise; but her eyes were closed, she breathed not, her face was like death. – The horror of that moment to all who stood around!

Captain Wentworth, who had caught her up, knelt with her in his arms looking on her with a face as pallid as her own, in an agony of silence. 'She is dead! she is dead!' screamed Mary, catching hold of her husband, and contributing with his own horror to make him immobile; and in another moment, Henrietta, sinking under the obligation, lost her senses too, and would have fallen on the steps but for Captain Benwick and Anne, who caught and supported her between them.

'Is there no one to help me?' were the first words which burst from Captain Wentworth, in a tone of despair, and as if all his own strength were gone.

'Go to him, go to him,' cried Anne, 'for heaven's sake go to him. I can support her myself. Leave me, and go to him. Rub her hands; rub her temples; here are salts – take them, take them.'

Captain Benwick obeyed, and Charles at the same moment, disengaging himself from his wife, they were both with him; and Louisa was raised up and supported more firmly between them, and every thing was done that Anne had prompted, but in vain; while Captain Wentworth, staggering against the wall for his support, exclaimed in the bitterest agony,

'Oh God! her father and mother!'

'A surgeon!' said Anne.

He caught the word; it seemed to rouse him at once, and saying only 'True, true, a surgeon this instant,' was darting away, when Anne eagerly suggested,

'Captain Benwick would not it be better for Captain Benwick? He knows where a surgeon is to be found.'

Every one capable of thinking felt the advantage of the idea, and in a moment (it was all done in rapid moments) Captain Benwick had resigned the poor orphan-like figure entirely to the brother's care, and was off for the town with the utmost rapidity.

## 3

As to the wretched party left behind, it could hardly be said which of the three, who were completely rational, was suffering most, Captain Wentworth, Anne, or Charles who, really a very affectionate brother, hung over Louisa with sobs of grief, and could only turn his eyes from one sister, to see the other in a state as indescribable, or to witness the hysterical agitations of his wife, calling on him for help which he could not give.

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(from Volume 1, Chapter 12)

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

- 2 **Either** (a) In what way and with what effect does Chaucer explore conflicts between the young and the old in *The Merchant's Prologue and Tale*?
- Or** (b) Paying close attention to poetic methods discuss the following extract, showing what it adds to your understanding of Chaucer's concerns in *The Merchant's Prologue and Tale*.

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Thusinus that ay bille a t and herde,  
 Right in this wise he to Plaer bo anwerde:  
 'Now, brother myn, be pacient, I prey,  
 Seyn I han seyd, and herketh what I seyn.  
 Senek amonges othere wordes wryt,  
 Seith that a man oghte hym right wel abyde  
 To whom he preyeth his lond or his a trel.  
 And I oghte abyde me right wel  
 To whom I prey my good away fro me,  
 Wel mubelmoore I oghte abyde be  
 To whom I prey my body for alwey.  
 I warne you wel, it is no blydes pley  
 To take a wyf withouten abyment.  
 Men moste enquire – this is myn avysent –  
 Whether be he wys or dregh, or dronke lewe,  
 Or proud, or elles ootherweys a brenwe,  
 A blydes ere, or was our of thy good,  
 Or ribbe, or poore, or elles mannes wood.  
 Al be it so that no man fynde shal  
 Noon in this world that trotteth hool in al,  
 Ne man, ne beest, nor ibest as men bode deseyn;  
 But nathelees it oghte ynough suffise  
 With any wyf, if so were that he hadde  
 Mo goode thewes than hire ivens badde;  
 And al this avysent leys for t'enquire.  
 For, God it woot, I have wept many a teere  
 Ful preyly, for I have had a wyf.  
 Prey whoos wole a wedded mannes lifyn,  
 Certein I fynde in it but o t and a re  
 And obera nes of alle blydes bare.  
 And seynt, God woot, my neighebores aboute,  
 And namely of wommen many a route,  
 Seyn that I have the mooste sedefas wyf,  
 And eek the mekkestoon that bereth lifyn;  
 But I woot best where wrygeth me my bo.  
 Ye mowe, for me, right as you willeth do;  
 Avysent you – I been a man of age –  
 How that I entren into mariage,  
 And namely with a young wyf and a fair.  
 By hym that made water, erthe, and air,  
 The youngeste man that is in al this route  
 Is big ynough to bryngen it aboute  
 To han his wyf allone. Trusteth me,  
 Ye shal nat plesen hire fully preyres thre –

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This is to e n , to doon hire ful plea une .  
A wfy æ th ful many an obæ ra une .  
I prey þ w that ye be nat þ le apad .'

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## EMILY DICKINSON: Selected Poems

3 **Either** (a) 'Dickinson explores disturbing ideas arising from everyday situations'

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

**Or** (b) Paying close attention to poetic methods discuss the following poem, showing what it adds to your understanding of Dickinson's concerns here and elsewhere in the selection.

*'Hope' is the thing with feathers –*

'Hope' is the thing with feathers –  
That perches in the soul –  
And sings the tune without the words –  
And never stops – at all –

And whistles – in the Gale – is heard – 5  
And seldomly be the storm –  
That would abash the little Bird  
That keeps so many warm –

I've heard it in the chillest land – 10  
And on the strangest Sea –  
Yet, never, in Extremity,  
It asked a crumb – of Me.

## JOHN DONNE: Selected Poems

- 4 **Either** (a) Discuss Donne's portrayal of relationships between men and women, paying close attention to his poetic methods and their effects. You should refer to **three** poems from the selection in your answer.
- Or** (b) Analyse the following poem, considering ways in which Donne presents the soul, here and elsewhere in the selection.

*Holy Sonnets: Divine Meditations 4*

O my black soul! Now thou art summoned  
 By sin's death's herald, and champion;  
 Thou art like a pilgrim which abroad hath done  
 Treason, and durst not turn to whence he's fled,  
 Or like a thief, which till death's doom be read, 5  
 Witheth him: If delivered from prison,  
 But damned and haled to execution,  
 Witheth that still he might be'imprisoned.  
 Yet grace, if thou repent, thou art not lacking  
 But who shall give thee that grace to begin? 10  
 O make thyself If with holy mourning black  
 And red with blushing, as thou art with sin;  
 Or wash thee in Christ's blood, which hath this might,  
 That being red, it dyes red souls to white.

**THOMAS HARDY: *Far from the Madding Crowd***

- 5 **Either** (a) In what ways and with what effects does Hardy present different attitudes to marriage in the novel?
- Or** (b) Paying close attention to language, tone and narrative methods discuss how Hardy engages the reader's response to Bathsheba both here and elsewhere in the novel.

It was a fine morning, and the sun lighted up to a brilliant glow the crimson jacket she wore, and painted a soft lustre upon her bright face and black hair. The myrtles, geraniums and autumnal plants around her were fresh and green, and at a single leafless season they indicated the whole ornamental of horse and wagon, furniture, and girl with the peculiar charm of rarity. What possessed the girl to indulge in a performance in the sight of the paragon of the parish and unperished farmer, who were alone its spectators – whether the smile began as a fatiguing one to test her aptitude in that art – nobody knows it ended certainly in a real smile; she blushed at herself, and seeing her reflection blush, blushed the more. 5

The change from the customary spot and necessary occasion of a banquet – from the dressing hour in a bedroom to a time of travelling out of doors – lent to the idle deed a novelty it certainly did not intrinsically possess. The picture was a delicate one. Woman's prescriptive infirmity had talked into the sunlight, which had indicated it with the freshness of an originality. A partial inference was irresistible by Gabriel Oak as he regarded the scene, generous though he fain would have been – there was no necessity whatever for her looking in the glass. She did not adjust her hat, or pat her hair, or press a dimple into her cheek, or do one thing to signify that any such intention had been her motive in taking up the glass. She simply observed herself as a fair product of Nature in a feminine direction – her eyes on coming to glide into far-off though likely dramas in which men would play a part – instead of probable triumphs – the smiles being of a phase suggesting that hearts were imagined as lost and won. Still, this was but conjecture, and the whole series of actions were steadily put forth as to make it rather as if that intention had any part in them at all. 10

The waggoner's steps were heard returning: she put the glass in the paper, and the whole again in its place. 25

When the waggon had passed on Gabriel withdrew from his point of special, and descending into the road followed the vehicle to the turnpike gate at the bottom of the hill, where the object of his contemplation now halted for the payment of toll. About twenty steps still remained between him and the gate when he heard a dispute. It was a difference concerning two pence between the persons with the waggon and the man at the toll-bar. 30

'Misses niece is upon the top of the things and she says that's enough that I've offered you, you grate mine, and she won't pay any more.' These were the waggoner's words. 35

'Very well, then misses niece ain't passed' said the turnpike keeper, closing the gate.

Oak looked from one to the other of the disputants and fell into a reverie. There was something in the tone of two pence remarkably insignificant: three pence had a definite value as money – it was an appreciable infringement on a day's wages and, as such, a haggling matter; but two pence – 'Here,' he said stepping forward and handing two pence to the gatekeeper; 'let the young woman pass.' He looked up at her then: she heard his words and looked down. 40

Gabriel's features adhered throughout their form exactly to the middle line between the beauty of Saint John and the ugliness of Judas Iscariot as represented in a window of the church he attended, that not a single lineament could be selected 45



and a lled worthy either of dis int ion or notoriety. The red jake ted and dark haired maiden probably thought e too, for b e a rele y glane d oe r him and told her man to drie on. She might hae looke d her thank to Gabriel on a minute a le, but b e did not p eak them: more probably b e felt none, for in gaining her a pas ge he had los her her point, and we k ow how women take a fao ur of that k nd.

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The gate-keeper a re y d the retreating e hib e. 'That's a hande me maid,' he a id to Oak

'But b e has her faults ' a id Gabriel.

'True, farmer.'

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'And the greate of them is – well, what it is always ' '

'Beating people down two pene : ay, 'tis true.'

'O no.'

'What, then?'

Gabriel, perhaps a little piqued by the o mely traer ller's indifferene , glane d bak to where he had witnes d her performane oe r the hedge, and a id 'Vanity.'

60

(from Chapter 1)

BRAM STOKER: *Dracula*

- 6 Either (a) Discuss some of the effects created by Stoker's use of different settings in the novel.  
Or (b) Paying close attention to language, tone and narrative methods analyse the following passage, showing how Stoker presents Count Dracula both here and elsewhere in the novel.

There were dark rolling clouds overhead, and in the air the heavy, oppressive sense of thunder. It seemed as though the mountain range had separated two atmospheres and that now we had got into the thunderous one. I was now myself looking out for the opportunity which was to take me to the Count. Each moment I expected to see the glare of lamps through the blackness but all was dark. The only light was the flickering rays of our own lamps in which beams from our hard-driven horses rose in a white cloud. We could now see the sandy road lying white before us but there was on it no sign of a vehicle. The passengers drew back with a sigh of gladness which seemed to mock my own disappointment. I was already thinking what I had best do, when the driver, looking at his watch, said to the others something which I could hardly hear, it was spoken so quietly and in so low a tone; I thought it was 'An hour less than the time.' Then, turning to me, he said in German words than my own:—

'There is no carriage here. The Herr is not expected, after all. He will now come on to Bukovina, and return to-morrow or the next day; better the next day.' Whilst he was speaking the horses began to neigh and snort and plunge wildly, so that the driver had to hold them up. Then, amongst a chorus of screams from the peasants and a universal crossing of themselves, a calèche, with four horses, drove up behind us, overtook us, and drew up beside the coach. I could see from the flash of our lamps, as the rays fell on them, that the horses were coal-black and splendid animals. They were driven by a tall man, with a long brown beard and a great black hat, which seemed to hide his face from us. I could only see the gleam of a pair of very bright eyes, which seemed red in the lamplight, as he turned to us. He said to the driver:—

'You are early to-night, my friend.' The man stammered in reply —

'The English Herr was in a hurry,' to which the stranger replied:—

'That is why, I suppose, you wished him to go on to Bukovina. You cannot deceive me, my friend; I know too much, and my horses are swift.' As he spoke he smiled, the lamplight fell on a hard-looking mouth, with very red lips and sharp-looking teeth, as white as ivory. One of my companions whispered to another the line from Burger's 'Lenore':—

'Denn die Todten reiten schnell.' —  
(*'For the dead travel fast.'*)

The strange driver evidently heard the words for he looked up with a gleaming smile. The passenger turned his face away, at the same time putting out his two fingers and crossing himself. 'Give me the Herr's luggage,' said the driver; and with executing alacrity my bags were handed out and put in the alèche. Then I descended from the side of the coach, as the alèche was brought alongside, the driver helping me with a hand which caught my arm in a grip of steel; his strength must have been prodigious. Without a word he took his reins the horses turned, and we swept into the darkness of the Pass. As I looked back I saw the beams from the horses of the coach by the light of the lamps and projected against it the figures of my late companions crossing themselves. Then the driver cracked his whip and alled to his horses and off they swept on their way to Bukovina.

(from Chapter 1, Dr. Jonathan Harker's Journal)

**TURN OVER FOR QUESTION 7.**

**Section B: Post-1900 Poetry and Prose**

Answer **one** question from this section.

**MARGARET ATWOOD: *The Handmaid's Tale***

- 7 **Either** (a) Discuss some of the ways Atwood shapes a reader's response to Offred.
- Or** (b) Analyse the effects of the writing in the following passage, considering how far it is characteristic of Atwood's narrative methods and concerns

'I almost made it out.

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Everything considered, I like this outfit better.

*(from Chapter 38)*

**SUJATA BHATT: Selected Poems from *Point No Point***

**8 Either (a)** ‘Bhatt’s use of the senses is central to her response to the natural world.’

In the light of this comment, discuss Bhatt’s poetic presentation of 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 way it is characteristic of Bhatt’s poetic methods and concerns

*29 April 1989*

She’s three-months old now, asleep at last for the afternoon. I’ve got some time to myself. If again but I don’t know what to do.	5
Outside everything is grey but green and soggy with endless Bremen-Spring drizzle. I make a large pot of Assam tea and search through the books in my room, sift through my papers I’m not looking for anything, really,	10
just touching my favourite books I don’t even know what I’m thinking, but there’s a rich round fullness in the air like listening to Beethoven’s piano on a day when he was partially energetic	15

**TURN OVER FOR QUESTION 9.**

**JAMES JOYCE: *Dubliners***

- 9 **Either** (a) In what ways and with what effects does Joyce present characters feeling trapped? 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

She was fast asleep.

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His soul swooned slowly as he heard  
the snow falling faintly through the universe  
and faintly falling, like the descent of  
their last end, upon all the living and the dead.

*(from The Dead)*

**JACKIE KAY: Selected Poems from *Darling***

- 10 Either** (a) In what ways and with what effects does Kay present different kinds of prejudice? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following extract from *The Underground Baby Case*, considering in what ways it is characteristic of Kay's use of the dramatic monologue.

from *The Underground Baby Case*

2

He is my boy now.

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eating my tiny baby up.

**JEAN RHYNS: *Wide Sargasso Sea***

- 11 Either (a)** Christophine a ~~s~~ of Antoinette's husband: 'The man not a bad man, even if he loves money.'

How far, and in what way would you agree that this is how Rhys presents Antoinette's husband in the novel?

- Or (b)** Discuss the effects of the writing in the following passage, considering in what way it is characteristic of Rhys's narrative methods and concerns.

'Where, where is this letter?

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The **en** ell of the **en** n and the **en** ell of the rain.

*(from Part 3)*

**STEPHEN SPENDER: Selected Poems**

- 12 Either** (a) In what ways and with what effects does Spender make use of different settings in his poems? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering Spender's presentation of relationships here and elsewhere in the selection.

*No Orpheus, No Eurydice*

Nipples of bullets precipitate

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