



Cambridge International AS & A Level

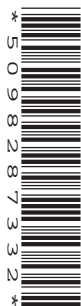
LITERATURE IN ENGLISH

9695/42

Paper 4 Pre- and Post-1900 Poetry and Prose

October/November 2024

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: *Pride and Prejudice*

- 1 **Either** (a) Discuss some of the effects created by Austen's presentation of women's attitudes to men in *Pride and Prejudice*.
- Or** (b) Paying close attention to language, tone and narrative methods discuss the following passage, showing what it adds to Austen's presentation of Lady Catherine de Bourgh, here and elsewhere in the novel.

Elizabeth found that nothing was beneath this great Lady's attention, which would furnish her with an occasion of dictating to others. In the intervals of her discourse with Mrs Collins she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs Collins was a very genteel, pretty kind of girl. She asked her at different times how many sisters she had, whether they were older or younger than herself, whether any of them were likely to be married, whether they were handsome, where they had been educated, what arrangement her father kept, and what had been her mother's maiden name? – Elizabeth felt all the impertinence of her questions but answered them very complacently. – Lady Catherine then observed,

'Your father's estate is entailed on Mr Collins. I think for your sake,' turning to Charlotte, 'I am glad of it; but otherwise I see no occasion for entailing estates from the female line. – It was not thought necessary in Sir Lewis de Bourgh's family. – Do you play and sing, Miss Bennet?' 15

'A little.'

'Oh! then – some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to – You shall try it some day. – Do you play and sing?' 20

'One of them does.'

'Why did not you all learn? – You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as yours – Do you draw?' 25

'No, not at all.'

'What, none of you?' 30

'Not one.'

'That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters.'

'My mother would have had no objection, but my father hates London.'

'Has your governess left you?' 35

'We never had any governess.'

'No governess? How was that possible? Fine daughters brought up at home without a governess – I never heard of so bad a thing. Your mother must have been quite a savage to your education.'

Elizabeth could hardly help smiling, as she assured her that had not been the case. 40

'Then, who taught you? who attended to you? Without a governess you must have been neglected.'

'Compared with some families I believe we were; but as for us as wished to learn, never wanted the means. We were always encouraged to read, and had all the masters that were necessary. Those who chose to be idle, certainly might.'

'Aye, no doubt; but that is what a governess will prevent, and if I had known your mother, I should have advised her most strenuously to engage one. I always

any that nothing is to be done in education without steady and regular instruction, and nobody but a goddess can give it. It is wonderful how many families I have been the means of supplying in that way. I am always glad to get a young person well placed out. Four nieces of Mrs. Denham are most delightfully situated through my means; and it was but the other day, that I recommended another young person, who was merely accidentally mentioned to me, and the family are quite delighted with her. Mrs. Collins did I tell you of Lady Metamorphosis's calling yesterday to thank me? She finds Miss Pope a treasure. "Lady Catherine," said she, "you have given me a treasure." Are any of your younger sisters out, Miss Bennet?

'Yes, Ma'am, all.'

'All! – What, all fitted out at once? Very odd! – And you only the second. – The younger ones out before the elder are married! – Your younger sisters must be very young?'

'Yes, my youngest is not sixteen. Perhaps she is full young to be married in company. But really, Ma'am, I think it would be very hard upon younger sisters that they should not have their share of society and amusement because the elder may not have the means or inclination to marry early. – The last-born has as good a right to the pleasures of youth, as the first. And to be kept back on such a motive! – I think it would not be very likely to promote sisterly affection or delicacy of mind.'

'Upon my word,' said her Ladyship, 'you give your opinion very decidedly for being a person. – Pray, what is your age?'

'With three younger sisters grown up,' replied Elizabeth smiling, 'your Ladyship can hardly expect me to own it.'

Lady Catherine seemed quite astonished at not receiving a direct answer; and Elizabeth persisted here to be the first creature who had ever dared to trifle with so much dignified impertinence.

(from Chapter 29)

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

- 2 **Either** (a) Discuss some of the ways Chaucer shapes a reader's response to the relationship between May and Damyan in *The Merchant's Prologue and Tale*.
- Or** (b) Paying close attention to poetic methods discuss the following extract, showing what it adds to Chaucer's presentation of marriage in *The Merchant's Prologue and Tale*.

Mariage is a ful greet a cement.
 He whiche that hath no wyf, I holde hym benent;
 He lyfeth helpeles and al desolat –
 I preke of folk in souleres aat. 5
 And herke why – I seynat this for noght –
 That womman is for mannes helpe yroght.
 The herte God, whan he hadde Adam made,
 And augh him al allone, belynaked,
 God of his grete goodnesse yde than,
 'Lat us now make an helpe unto this man 10
 Lyke to hym self'; and thanne he made him Eve.
 Heere may ye see, and heerby may ye prece,
 That wyf is mannes helpe and his confort,
 His paradys terreste, and his dysport.
 So buxom and so vertuous is he, 15
 They moost nedes lyen in unitee.
 O fleeth they been, and o fleeth, as I gesse,
 Hath but oon herte, in wele and in dysresse.
 A wyf! a, Seinte Marie, benedicte!
 How myghte a man han any aduersitee 20
 That hath a wyf? Certes I kan nat seye.
 The blis whiche that is bitwix hem tweye
 Ther may no tonge telle, or herte thynke.
 If he be pore, she helpeth hym to wyke;
 She kepeth his good, and waseth neer a deel; 25
 Al that hire housbonde luf, hire liketh weel;
 She seith nat ones 'nay,' whan he seith 'ye.'
 'Do this,' seith he; 'Al redy, is re,' seith she.
 O blisful ordre of wedlok precous
 Thou art so mure, and eek so vertuous 30
 And so commended and appreced eek
 That every man that halt hym worth a leek
 Upon his bare knees oughte al his lyf
 Thanken his God that hym hath sent a wyf,
 Or elles prey to God hym for to sende 35
 A wyf to laste unto his lyf's ende.
 For thanne his lyf is set in seknes;
 He may nat be dede, as I gesse,
 So that he werke after his wyf's reed.
 Thanne may he boldely beren up his heed, 40
 They been so trewe and therwithal so wele;
 For whiche, if thou wolt werken as the wele,
 Do alwey so as wommen wol thee rede.

JOHN DONNE: Selected Poems

- 3 Either (a) Discuss some of the effects created by Donne's exploration of the difficulties of religious belief. You should refer to **three** poems in your answer.
- Or (b) Analyse the following poem, discussing Donne's use of symbols here and elsewhere in the selection.

The Flea

Mark but this flea, and mark in this
 How little that which thou deniest me is;
 Me it sucked first, and now sucks thee,
 And in this flea, our two bloods mingled be;
 Confess it, this cannot be said
 As sin, or shame, or loss of maidenhead,
 Yet this enjoys before it woo,
 And pampered swells with one blood made of two,
 And this alas is more than we would do.

Oh say, three lives in one flea spare,
 Where we almost, nay more than married are.
 This flea is you and I, and this
 Our marriage bed, and marriage temple is;
 Though parents grudge, and you, we're met,
 And cloistered in these living walls of jet.
 Though use make you apt to kill me,
 Let not to this self murder added be,
 And a cilege, three sins in killing three.

Cruel and sudden, hast thou since
 Purpled thy nail, in blood of innocence?
 In what could this flea guilty be,
 Except in that drop which it sucked from thee?
 Yet thou triumph'st, and say'st that thou
 Find'st not thyself, nor me the weaker now;
 'Tis true, then learn how false, fears be;
 'Tis true, I must oblige honour, when thou yield'st to me,
 Will waste, as this flea's death took life from thee.

THOMAS HARDY: *Far from the Madding Crowd*

4 Either (a) 'A woman in a man's world.'

In the light of this comment, discuss Hardy's characterization of Bathsheba and her role as a farmer.

Or (b) Paying close attention to language, tone and narrative methods analyse the following passage, showing its significance to the novel.

Outside the front of Boldwood's house a group of men stood in the dark with their faces towards the door, which was suddenly opened and closed again to admit someone or someone else, when a golden rod of light would strike the gravel for the moment, and vanish again, leaving nothing outside but the glowworm beam of the pale lamp amid the evergreens over the door.

5

'He was seen in Casterbridge this afternoon – the boy said,' one of them remarked in a whisper. 'And I for one believe it. His body was never found, you know.'

'Tis a strange story,' said the next. 'You may depend upon it that he knows nothing about it.'

10

'Not a word.'

'Perhaps he don't mean that he's all,' said another man.

'If he's alive and here in the neighbourhood he means mischief,' said the first. 'Poor young girl: I do pity her if 'tis true. He'll drag her to the dogs.'

'O no – he'll settle down quiet enough,' said one disposed to take a more hopeful view of the affair.

15

'What a fool he must have been ever to have had anything to do with the man! She is so self-willed and independent too, that one is more inclined to say it serves her right than pity her.'

'No, no. I don't hold with that there. She was no otherwise than a girl mind, and how could he tell what the man was made of. If 'tis really true, 'tis too hard a punishment, and more than he deserves – Hullo, who's that?' This was to some footsteps that were heard approaching.

20

'William Smallbury,' said a dim figure in the shades coming up and joining them. 'Dark as a hedge, to-night, isn't it. I all but missed the plank over the river path-art there in the bottom – never did a bad thing before in my life. Be wary of Boldwood's workfolk.' He peered into their faces.

25

'Yes – all of us. We met here a few minutes ago.'

'O, I hear now – that's Sam Samway thought I knewed the voice, too. Going in.'

30

'Presently. But I say William,' he whispered, 'have you heard this strange tale?'

'What – that about Sergeant Troy being seen, don't you mean?' said Smallbury, also lowering his voice.

'Ay: in Casterbridge.'

'Yes I have. Laban Tall named a hint of it to me but now – but I don't think it. Hark – here Laban comes him. If I think a footstep drew near.'

35

'Laban?'

'Yes 'tis I,' said Tall.

'Have you heard any more about that?'

'No,' said Tall, joining the group. 'And I'm inclined to think we'd better keep quiet. If 'tis not true 'twill flurry her and do her much harm to repeat it; and if 'tis true 'twill do no good to forestall her time of trouble. God send that it may be a lie, for though Henery Fray and some of 'em do speak against her, she's never been anything but fair to me. She's hot and hasty, but she's a brave girl who'll never tell a lie however much the truth may harm her, and I've no use to wish her evil.'

40

45

'She nee r do tell women's little lies that's true; and 'tis a thing that a n be a id of e ry few. Ay, all the harm b e think b e a s to p r fae : there's nothing underhand wi' her.'

They s ood s lent then, e e ry man bu s ed with his own thoughts during whib intera l s unds of merriment o uld be heard within. Then the front door again opened, the ray s reamed out, the well-k own form of Boldwood was s en in the ret angular area of light, the door c o s d, and Boldwood walk d s owly down the path.

50

"Tis ma s er,' one of the men whip er as he neared them. 'We'd better s and quiet – he'll go in again diret ly. He would think it ill-mannered of us to be loitering here.'

55

Boldwood a me on, and pas d by the men without s eing them, they being under the bub es on the gras He pau s d, leant o e r the gate, and breathed a long breath. They heard low words o me from him:

'I hope to God b e'll o me, or all this night will be nothing but mie ry to me. O my darling, my darling, why do p u k ep me in a p ens li s '

60

(from Chapter 52)

BRAM STOKER: *Dracula*

- 5 Either (a) In what ways and with what effect does Stoker explore different kinds of conflict in the novel *Dracula*?
- Or (b) Discuss the following passage, showing what it adds to your understanding of how Stoker creates tension in the novel. In your answer, you should pay close attention to language, tone and narrative methods

It is a wild adventure we are on. Here, as we are rubbing along through the darkness with the old from the river seeming to rise up and strike us with all the mysterious voices of the night around us, it all comes home. We seem to be drifting into unknown places and unknown ways into a whole world of dark and dreadful things. Godalming is shutting the furnace door ...

5

31 October. – Still hurrying along. The day has come, and Godalming is sleeping. I am on watch. The morning is bitterly cold; the furnace heat is grateful, though we have heavy fur coats. As yet we have passed only a few open boats but none of them had on board any box or package of anything like the size of the one we seek. The men were scared every time we turned our electric lamp on them, and fell on their knees and prayed.

10

1 November, evening. – No news all day we have found nothing of the kind we seek. We have now passed into the Bistritza; and if we are wrong in our surmise our chance is gone. We have overhauled every boat, big and little. Early this morning, one crew took us for a Government boat, and treated us accordingly. We saw in this a way of settling matters at Fundu, where the Bistritza runs into the Sereth, we got a Roumanian flag which we now fly conspicuously. With every boat which we have overhauled since then this trick has succeeded; we have had every deference shown to us and not one objection to whatever we choose to ask or do. Some of the Slovaks tell us that a big boat passed them, going at more than usual speed as if he had a double crew on board. This was before they came to Fundu, so they could not tell us whether the boat turned into the Bistritza or continued on up the Sereth. At Fundu we could not hear of any small boat, so he must have passed there in the night. I am feeling very sleepy the cold is perhaps beginning to tell upon me, and nature must have rest some time. Godalming insists that he shall keep the first watch. God bless him for all his goodness to poor dear Mina and me.

15

20

25

2 November, morning. – It is broad daylight. That good fellow would not wake me. He says it would have been a sin to, for I slept peacefully and was forgetting my trouble. It seems brutally selfish of me to have slept so long, and let him watch all night; but he was quite right. I am a new man this morning; and, as I sit here and watch him sleeping, I can do all that is necessary both as to minding the engine, steering, and keeping watch. I can feel that my strength and energy are coming back to me. I wonder where Mina is now, and Van Helsing. They should have got to Veresi about noon on Wednesday. It would take them some time to get the carriage and horses so if they had started and travelled hard, they would be about now at the Borgo Pass. God guide and help them! I am afraid to think what may happen. If we could only go faster! but we cannot, the engines are throbbing and doing their utmost. I wonder how Dr Seward and Mr Morris are getting on. There seem to be endless streams running down from the mountains into this river but as none of them are very large – at present, at all events though they are terrible doubtless in winter and when the snow melts – the horsemen may not have met much obstruction. I hope that before we get to Strabba we may see them; for if by that time we have not overtaken the Count, it may be necessary to take ourselves together what to do next.

30

35

40

(from Jonathan Harker's Journal, Chapter 26)

WALT WHITMAN: Selected Poems from *Leaves of Grass*

6 Either (a) 'Whitman always presents an optimistic view of humanity and human life.'

How far, and in what way, do you agree with this comment on Whitman's poetry?
You should refer to **three** poems in your answer.

Or (b) Analyse the following poem, showing what it adds to your understanding of Whitman's methods and concerns here and elsewhere in the collection.

A Noiseless Patient Spider

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,
Mark'd how to explore the vast silent web it spun arounding,
It launch'd forth filament, filament, filament, out of itself,
Ever unreeling them, ever tirelessly proceeding them.

5

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,
Till the bridge you will need be form'd, till the ductile anchor hold,
Till the gossamer thread you fling a thread somewhere, O my soul.

10

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

SUJATA BHATT: Selected Poems from *Point No Point*

- 7 **Either** (a) Discuss some of the ways in which Bhatt makes use of Indian life and culture in her poems. In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering how far it is barbaric of Bhatt's poetic methods and concerns

Walking Across the Brooklyn Bridge, July 1990

In New York
 children are being shot
 to death this summer.
 It's usually an accident.
 Someone else, no doubt an adult,
 was meant to be killed instead.
 It's not a war,
 just a way to settle disagreements

5

Walking across the Brooklyn Bridge
 one feels removed from everything
 as if one were passing by
 in a low flying plane.

10

Below, on both sides the cars
 stream by. Above, the steel
 cables converge, tighten.
 The muscles in my legs feel
 exposed, worn out.

15

The children somehow get in
 the way. They're found dead
 in the car, in the house,
 in the crib. Sometimes it happens
 that the father
 was cleaning the gun.

20

Walking across the Brooklyn Bridge
 today I see work being done.
 Repairs. Clean, bearable
 adjustments. Renovation.
 The humming of steel against wind
 drills through my bones –
 it's driven up my spine.
 The humming does not end.

25
30

But the words a son
 I read about didn't involve a gun.
 Simply a father, newly arrived from Montana
 who decided to feed 35
 his six day old son
 to a hungry German Shepherd.
 Was the mother really asleep?

Walking across the Brooklyn Bridge
 I pause, look around. 40
 What is real in this global
 in that other one over there?..
 The steel cables have become a cage,
 a sanctuary. Whose cage?
 Whose hope? 45

In another section
 of the newspaper I read
 about the ever growing problems of refugees
 Who will take them in?
 Especially the ones from Vietnam, 50
 a favourite subject for photographers
 filming boats off someone's thin arm in the way –
 Who can forget those eyes?
 And who can judge those eyes
 that live on? 55

Walking across the Brooklyn Bridge
 even on a hot afternoon
 one sees many joggers
 And there is the view, of course.

Looking across the water 60
 I think of those people from Vietnam.
 The mothers the fathers
 what they wouldn't have given,
 what they would still give –
 their blood, their hair, their lives their kidneys 65
 their lungs their fingers their thumbs –
 to get their children
 past the Statue of Liberty.

LOUISE GLÜCK: Selected Poems from *The Wild Iris*

- 8 Either** (a) In what way and with what effect does Glück present a delight in 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 Glück's presentation of a Creator figure.

Midsummer

How can I help you when you all want

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the star, the fire, the fury

TURN OVER FOR QUESTION 9.

JAMES JOYCE: *Dubliners*9 Either (a) 'Reality always undermines romance in *Dubliners*.'

Discuss Joyce's presentation of romance in the light of this view. In your answer you should refer to at least **two** stories from *Dubliners*.

Or (b) Analyse the effects of the writing in the following passage, considering how far it is characteristic of Joyce's narrative methods and concerns

In a whisper Mr Cunningham drew Mr Kernan's attention to Mr Harford, the money lender, who sat beside him, and to Mr Fanning, the registration agent and mayor of the city, who was sitting immediately under the pulpit beside one of the newly elected councillors of the ward. To the right sat old Michael Grimes, the owner of three pawnbrokers' shops, and Dan Hogan's nephew, who was up for the job in the Town Clerk's office. Farther in front sat Mr Hendrick, the chief reporter of *The Freeman's Journal*, and poor O'Carroll, an old friend of Mr Kernan's who had been at one time a considerable commercial figure. Gradually, as he recognised familiar faces Mr Kernan began to feel more at home. His hat, which had been rehabilitated by his wife, rested upon his knees. Once or twice he pulled down his cuffs with one hand while he held the brim of his hat lightly, but firmly, with the other hand.

A powerful-looking figure, the upper part of which was draped with a white surplice, was observed to be struggling up into the pulpit. Simultaneously the congregation unsettled, produced handkerchiefs and kept upon them with care. Mr Kernan followed the general example. The priest's figure now stood upright in the pulpit, two-thirds of its bulk composed by a mass of red face, appearing above the balustrade.

Father Purdon kept down, turned towards the red peak of light and, opening his face with his hands prayed. After an interval he uncovered his face and rose. The congregation rose also and settled again on its benches. Mr Kernan restored his hat to its original position on his knee and presented an attentive face to the preacher. The preacher turned back, wide-eyed of his surplice with an elaborate large gesture and slowly revealed the array of faces. Then he said:

For the children of this world are wiser in their generation than the children of light. Wherefore make unto yourselves friends out of the mammon of iniquity so that when you die they may receive you into everlasting dwellings.

Father Purdon developed the text with resonant assurance. It was one of the most difficult texts in all the Scriptures he said, to interpret properly. It was a text which might seem to the casual observer at variance with the lofty morality elsewhere preached by Jesus Christ. But, he told his hearers, the text had seemed to him peculiarly adapted for the guidance of those whose lot it was to lead the life of the world and who were tempted to lead that life not in the manner of worldlings. It was a text for business men and professional men. Jesus Christ, with His divine understanding of every canyon of our human nature, understood that all men were not called to the religious life, that by far the vast majority were forced to live in the world and, to a certain extent, for the world: and in this sentence He designed to give them a word of counsel, setting before them as exemplars in the religious life those very worshippers of Mammon who were of all men the least eligible in matters religious.

He told his hearers that he was there that evening for no terrifying, no extravagant purpose; but as a man of the world speaking to his fellow-men. He came to speak to business men and he would speak to them in a businesslike

way. If he might use the metaphor, he said, he was their spiritual accountant; and he wished each and every one of his hearers to open his books the books of his spiritual life, and see if they tallied accurately with one's own. 45

Jesus Christ was not a hard taskmaster. He understood our little failings understood the weaknesses of our poor fallen nature, understood the temptations of this life. We might have had, we all had from time to time, our temptations we might have, we all had, our failings. But one thing only, he said, he would ask of his hearers. And that was to be straight and manly with God. If their accounts tallied in every point to a y 50

Well, I have verified my accounts. I find all well.

But if, as might happen, there were some discrepancies to admit the truth, to be frank and as yet like a man: 55

Well, I have looked into my accounts. I find this wrong and this wrong. But, with God's grace, I will rectify this and this. I will set right my accounts.

(from Grae)

TONI MORRISON: *Beloved*

- 10 Either** (a) In what ways and with what effects does Morrison present the relationship between Denzelle and Beloved in the novel?
- Or** (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Morrison's narrative methods and concerns.

Sethe opened the front door and sat down on the porch steps.

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In that unlit daylight his face, bronzed and reduced to its bones smothered
her heart down.

(from Part 1)

JEAN RHYS: *Wide Sargasso Sea*

- 11 Either** (a) In what ways and with what effects does Rhys present the social position of women in the novel?
- Or** (b) Analyse the effects of the writing in the following passage, considering its significance to the novel as a whole.

Is your wife here? If going the same way as her mother and all knowing it?

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She took a pair of scissors from the round table, cut through the hem and tore the sheet in half, then each half into two strips

(from Part 2)

NATASHA TRETHEWEY: *Native Guard*

12 Either (a) Discuss some of the effects created by Trethewey's presentation of injustice. 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 how far it is characteristic of Trethewey's poetic methods and concerns

Letter

At the post office, I dab a note to a friend,

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a simple errand, a letter – everything – and go wrong.

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