



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/43

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.
 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) In what ways and with what effects does Austen explore different attitudes to marriage in the novel?
- Or** (b) Paying close attention to language, tone and narrative methods discuss the following passage, showing its significance to Austen's presentation of the Elliot family, both here and elsewhere in the novel.

Anne had allowed several times on her friend, before the existence of a bargain was known in Camden-place. At last, it became necessary to speak of her. – Sir Walter, Elizabeth and Mrs Clay returned one morning from Laura-place, with a sudden invitation from Lady Dalrymple for the same evening, and Anne was already engaged, to spend that evening in Westgate-buildings. She was not sorry for the evening. They were only asked, but she was sure, because Lady Dalrymple being kept at home by a bad cold, was glad to make use of the relationship which had been expressed on her, – and she declined on her own account with great alacrity – ‘She was engaged to spend the evening with an old boobyfellow.’ They were not much interested in any thing relative to Anne, but still there were questions enough asked, to make it understood what this old boobyfellow was and Elizabeth was disdainful, and Sir Walter severe.

‘Westgate-buildings!’ said he; ‘and who is Miss Anne Elliot to be visiting in Westgate-buildings? – A Mrs Smith. A widow Mrs Smith, – and who was her husband? One of the five thousand Mr Smiths whose names are to be met with every where. And what is her attraction? That she is old and sickly. – Upon my word, Miss Anne Elliot, you have the most extraordinary taste! Every thing that revolts other people, low company, paltry rooms, foul air, disgusting associations are inviting to you. But surely, you may put off this old lady till to-morrow. She is not so near her end, I presume, but that she may hope to see another day. What is her age? Forty?’

‘No, Sir, she is not one and thirty but I do not think I can put off my engagement, because it is the only evening for some time which will at once suit her and myself. – She goes into the warm bath to-morrow, and for the rest of the week you know we are engaged.’

‘But what does Lady Russell think of this acquaintance?’ asked Elizabeth.

‘She sees nothing to blame in it,’ replied Anne; ‘on the contrary, she approves it; and has generally taken notice of me, when I have called on Mrs Smith.’

‘Westgate-buildings must have been rather surprised by the appearance of a marriage drawn up near its pavement!’ observed Sir Walter. – ‘Sir Henry Russell’s widow, indeed, has no honours to distinguish her arms but still, it is a handsome equipage, and no doubt is well known to one or two Miss Elliots. – A widow Mrs Smith, lodging in Westgate-buildings – A poor widow, barely able to live, between thirty and forty – a mere Mrs Smith, an every day Mrs Smith, of all people and all names in the world, to be the bosom friend of Miss Anne Elliot, and to be preferred by her, to her own family connections among the nobility of England and Ireland! Mrs Smith, a bargain!’

Mrs Clay, who had been present while all this passed, now thought it advisable to leave the room, and Anne could hardly stand and did long to say a little, in defence of her friend’s not very dissimilar claims to theirs but her sense of personal respect to her father prevented her. She made no reply. She left it to herself to

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recollect, that Mrs Smith was not the only widow in Bath between thirty and forty, with little to live on, and no surname of dignity.

(from Volume 2, Chapter 5)

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

- 2 **Either** (a) Discuss some of the ways Chaucer borrows a reader's response to a narrative 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 ornaments in *The Merchant's Prologue and Tale*.

And so bifel, that brighte morwe-tide
 That in that garden, in the fethered
 Pluto, that is king of Faerye,
 And many a lady in his ompaigne,
 Followge his wyf, the queene Proserpina, 5
 Whiche that he rayshed out of [Ethna]
 Whil that he gadered floures in the mede –
 In Claudynge may the stories rede,
 How in his greylly arte he hire fette –
 This king of Faerye thanne adoun hym sette 10
 Upon a benche of tureş fresch and grene,
 And right anon thus seyde he to his queene:
 'My wyf,' quod he, 'ther may no wight seyn
 Th'erperience sepreth eery day
 The tresours whiche that wommen doon to man. 15
 Ten hundred thousand [tales] tellen I kan
 Notable of þure untrouthe and brotilnes.
 O Salomon, wys and riches of riches,
 Fulfild of a piene and of worldly glorie,
 Fulworthy been thy wordes to memorie 20
 To eery wight that wit and reson kan.
 Thus preith he þat the bountee of man:
 "Amonges a thousand men þat foond Ioon,
 But of wommen alle foond I noon."
 'Thus seith the king that knoweth þure wisdomnes. 25
 And thus is *filius Syrak*, as I gesse,
 Ne þelete of þow but selde renerne.
 A wylde fynd and orrupt peylene
 So falle upon þure bodies þat to-nyght!
 Ne seþ nat this honorable knyght, 30
 By a we, allas that he is blynd and old,
 His owene man þal make hym oþer wold.
 Lo, where he is t, the lebour, in the tree!
 Now wol I graunten, of my mageste,
 Unto this olde, blynde, worthy knyght 35
 That he þal haue aþon his eynght,
 Whan that his wyf wold doon hym ivelen.
 Thanne þal he knowen al hire harlotrye,
 Bothe in repreth of hire and othere mo.'
 'Ye þal?' quod Proserpina, 'wol þe se?
 Now by my moodres isresule I were
 That I þal seþon hire affiaunt anwere,
 And alle wommen after, for hir sake,
 That, though they be in any gilt yake,
 With faebould they þulle heme lere se,
 And bere hem down that wolden hem adere. 45

5

For lak of any ere noon of hem b al de n.
Al hadde man e y a thy g with bothe his e n,
Yit b ul we wommen i a ge it hardily,
And wepe, and w ere, and b e e a btilly,
So that e men b ul been as lewed as gees

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EMILY DICKINSON: Selected Poems

3 **Either** (a) 'For Dickinson the frailty of human life is contrasted with the strength of nature.'

How far, and in what way, 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.

One need not be a Chamber – to be Haunted –

One need not be a Chamber – to be Haunted –
One need not be a House –
The Brain has Corridors – spanning
Material Place –

Far afield, of a Midnight Meeting 5
Eternal Ghost
Than its interior Confronting –
That Cooler Host .

Far afield, through an Abbey gallop,
The Stones a'back – 10
Than Unarmed, one's a'before encounter –
In lonely me Place –

Ourself behind ourself, onealed –
Should battle most –
As is hid in our Apartment 15
Be Horror's least .

The Body – borrows a Revolver –
He bolts the Door –
O'erlooking a superior pretence –
Or More – 20

JOHN DONNE: Selected Poems

- 4 **Either** (a) Discuss some of the ways Donne explores different attitudes to women. 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 presentation of religious faith, here and elsewhere in the selection.

Holy Sonnets: Divine Meditations 7

At the round earth's imagined corners blow
 Your trumpets, angels, and arise, arise
 From death, you numberless infinities
 Of souls and to your scattered bodies go,
 All whom the flood did, and fire burn o'erthrow, 5
 All whom war, dearth, age, agues tyranny
 Depair, law, banishment, hath slain, and you whose eyes
 Shall behold God and never taste death's woe.
 But let them sleep, Lord, and me mourn awhile,
 For if above all these my sins abound, 10
 'Tis late to ask abundance of Thy grace
 When we are there; here on this lowly ground,
 Teach me how to repent; for that's as good
 As if Thou hadst sealed my pardon with Thy blood.

THOMAS HARDY: *Far from the Madding Crowd*

- 5 **Either** (a) Discuss some of the ways Hardy develops the role and characterization of Bathsheba through her relationships with different men.
- Or** (b) Analyse the following passage, showing what it adds to your understanding of Hardy's methods of characterization, both here and elsewhere in the novel.

The genial warmth of the fire now began to stimulate the nearly lifeless lambs to bleat and move their limbs briskly upon the hay – and to rejoice for the first time the fact that they were born. Their noise increased to a chorus of baas upon which Oak pulled the milk pan from before the fire, and taking a small teapot from the pocket of his smock, filled it with milk and taught those of the helpless creatures which were not to be resorted to their dams how to drink from the spout – a trick they acquired with astonishing aptitude. 5

'And he don't even let you have the knees of the dead lambs I hear?' remarked Daphne Poorgrass, his eyes lingering on the operations of Oak with the nervous melanoly. 10

'I don't have them,' said Gabriel. 'How used it to be when her uncle was here?'

'If they died afore marking,' said Henery, 'the knee was the shepherd's – if afterwards the farmer's. And every live lamb of a twin the shepherd sold to his own profit – the sheep immortal one to his own profit at a killing-a-piece, if there were no ewes that had lost their own and wanted 'em.' 15

'Ye be every badly used Shepherd,' hazarded Daphne Poorgrass in the hope of getting Oak as an ally in lamentation after all. 'I think he's took against you – that I do see.'

'O no – not at all,' replied Gabriel, hastily, and a sigh escaped him, which the deprivation of lamb knees would hardly have afforded. 20

Before any further remark had been added a shade darkened the door, and Boldwood entered the malthouse, bestowing around upon each a nod, of a quality between friendliness and indifference.

'Ah – Oak I thought you were here,' he said. 'I met the mail-cart ten minutes ago, and a letter was put into my hand which I opened, without reading the address I believe it is yours. You must excuse the accident please.' 25

'O yes – not a bit of difference, Mr Boldwood – not a bit,' said Gabriel readily. He had not a correspondent on earth, nor was there a possible letter coming to him, whose contents the whole parish would not have been welcome to read.

Oak stepped aside and read the following in an unknown hand: 30

Dear Friend,

I do not know your name, but I think these few lines will reach you, which I write to thank you for your kindness to me the night I left Weatherbury in a reckless way. I also return the money I owe you, which you will excuse my not keeping as a gift. All has ended well, and I am happy to say I am going to be married to the young man who has courted me for some time – Sergeant Troy, of the 11th Dragoon Guards now quartered in Melbourn. He would I know object to my having received anything except as a loan, being a man of great respectability and high honour. 35

I should be much obliged to you if you would keep the contents of this letter secret for the present, dear friend. We mean to separate Weatherbury by coming there soon as husband and wife, though I blush to state it to one nearly a stranger. The sergeant is a native of Weatherbury. Thanking you again for your kindness I am 40

Your sincere well-wisher
Fanny Robbin. 45

'Have you read it Mr Boldwood?' said Gabriel. 'If not you had better do so. I know you are interested in Fanny Robbin.'

Boldwood read the letter and looked grieved.

'Fanny – poor Fanny! The end of her is so confident of her future that she could not remember – and may never see me.'

'What sort of a man is this Sergeant Troy?' said Gabriel.

'I'm – I am afraid not one to build much hope upon in a business as this,' the farmer murmured. 'Though he's a better fellow, and up to everything. Strange to say his father was a middle class man who settled here several years ago because he preferred country to town – a taste which if indulged in means ruin to any professional man. He failed to scrape a connection together, and went away in debt leaving this son – a bright young lad at that time – in a situation as a young clerk at a lawyer's in Casterbridge. He stayed there for some time, and might have worked himself into a decent livelihood of some sort had he not indulged in the wild freak of enlisting. I have much doubt if ever little Fanny will surprise us in the way she mentions – very much doubt. A silly girl – silly girl! She has now lost her character – he will never marry her – and what will she do?'

(from Chapter 15)

BRAM STOKER: *Dracula*

- 6 **Either** (a) In what way and with what effect does Stoker present the battle between the forces of good and evil in the novel?
- Or** (b) Paying close attention to details of the writing, discuss the following passage, showing what it adds to your understanding of the role and characterization of Mina in the novel as a whole.

29 September. – After dinner I came with Dr Seward to his study. He brought back the phonograph from my room, and I took my typewriter. He placed me in a comfortable chair, and arranged the phonograph so that I could touch it without getting up, and showed me how to stop it in a case I should want to pause. Then he very thoughtfully took a chair, with his back to me, so that I might be as free as possible, and began to read. I put the forked metal to my ears and listened.

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When the terrible story of Lucy's death, and – and all that followed, was done, I lay back in my chair powerless. Fortunately I am not of a fainting disposition. When Dr Seward saw me he jumped up with a horrified exclamation, and hurriedly taking a glass-bottle from a cupboard, gave me some brandy, which in a few minutes somewhat restored me. My brain was all in a whirl, and only that there came through all the multitude of horrors the holy ray of light that my dear, dear Lucy was at last at peace, I do not think I could have borne it without making a scene. It is all so wild, and mysterious and strange, that if I had not known Jonathan's experience in Transylvania I could not have believed. As it was I didn't know what to believe, and so got out of my difficulty by attending to something else. I took the cover off my typewriter, and said to Dr Seward: –

10

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'Let me write this all out now. We must be ready for Dr Van Helsing when he comes. I have sent a telegram to Jonathan to come on here when he arrives in London from Whitby. In this matter dates are everything, and I think if we get all our material ready, and have every item put in chronological order, we shall have done much. You tell me that Lord Godalming and Mr Morris are coming too. Let us be able to tell them when they come.' He accordingly set the phonograph at a slow pace, and I began to type from the beginning of the seventh binder. I used manifold, and so took three copies of the diary, just as I had done with all the rest. It was late when I got through, but Dr Seward went about his work of going his round of the patients when he had finished he came back and sat near me, reading, so that I did not feel too lonely whilst I worked. How good and thoughtful he is – the world seems full of good men – even if there are monsters in it. Before I left him I remembered what Jonathan put in his diary of the Professor's perturbation at reading something in an evening paper at the station at Exeter; so, seeing that Dr Seward keeps his newspapers I borrowed the files of the *Westminster Gazette* and the *Pall Mall Gazette*, and took them to my room. I remember how much the *Dailygraph* and the *Whitby Gazette*, of which I had made cuttings helped us to understand the terrible events at Whitby when Count Dracula landed, so I shall look through the evening papers since then, and perhaps I shall get some new light. I am not sleepy, and the work will help to keep me quiet.

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(from Chapter 17, Mina 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) Aunt Lydia says 'Gilead is within you'.

To what extent, and in what way, do you think Atwood presents this as being true about Offred?

Or (b) Paying close attention to the language and tone, analyse the following passage from the 'Historical Notes', showing its significance to the novel as a whole.

We held out no hope of tracing the narrator here. If directly.

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Our author, then, was one of many, and must be seen within the broad outlines of the moment in history of which he was a part.

(from History | Notes on the Handmaid's Tale: PIEIXOTO)

SUJATA BHATT: Selected Poems from *Point No Point*

- 8 **Either** (a) In what way and with what effect does Bhatt present a fascination with absence? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following extract from *The One Who Goes Away*, considering how far it is characteristic of Bhatt's poetic methods and concerns

from *The One Who Goes Away*

I am the one
who always goes away.

Sometimes I'm asked if
I were searching for a place
that can keep my soul
from wandering
a place where I can stay
without wanting to leave.

5

Who knows

Maybe the joy lies
in always being able to leave –

10

But I never left home.
I carried it away
with me – here in my darkness
in my life. If I go back
I will not find
that first home anywhere outside
in that mother-land place.

15

We weren't allowed
to take home
but I managed to hide
my home behind my heart.

20

Look at the deserted beach
now it's dark – no sun
to turn the waves gold,
no moon to catch
the waves in silver mesh –

25

Look
at the in-between darkness
when the sea is unmade
there's no beauty queen.
Now the wind blows
beating around the bushes –

30

While the earth allows
and the hearth allows
come back, come back –

35

I am the one
who always goes away.

Because I must –

with my home intact 40

but always bringing

so the windows don't match

the doors anymore – the colours

change in the garden –

And the one always lies in the bedroom. 45

I am the one

who always goes

away with my home

which can only say inside

in my blood – my home which does not fit 50

with any geography.

JAMES JOYCE: *Dubliners*

- 9 **Either** (a) Discuss some of the ways Joyce explores unpleasant and disturbing aspects of life in Dublin. In your answer you should refer to **two** stories from the collection.
- 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.

Of course, her father had found out the affair and had forbidden her to have anything to say to him.

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Her eyes gave him no sign of love or farewell or recognition.

(from Eliot's line)

JACKIE KAY: Selected Poems from *Darling*

- 10 Either** (a) In what way and with what effect does Kay present different kinds of suffering? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following extract from *Pride*, considering in what way it is characteristic of Kay's poetic methods and concerns

from *Pride*

When I looked up, the black man was there,

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Not a single one.'

JEAN RHYS: *Wide Sargasso Sea*

11 Either (a) 'Wherever she goes Antoinette feels that she does not belong.'

In the light of this comment, discuss Rhys's presentation of Antoinette's experience of alienation in the novel.

Or (b) Analyse the effects of the writing in the following passage, considering in what way it is characteristic of Rhys's presentation of Antoinette's husband.

Under the oleanders ... I watched the hidden mountains and the mist drawn over their faces

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Did **b** e remember any hing, I wondered, feel any hing?

(from Part 2)

STEPHEN SPENDER: Selected Poems

- 12 **Either** (a) Discuss some of the ways in which Spender explores different kinds of language in his poetry. 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 the natural world, here and elsewhere in the selection. You should pay close attention to poetic methods and their effects in your answer.

Seascape

(in memoriam M.A.S.)

There are some days the happy ocean lies

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While, above them, the harp assumes their sighs

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