



# Cambridge International AS & A Level

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**LITERATURE IN ENGLISH****9695/42**

Paper 4 Pre- and Post-1900 Poetry and Prose

**October/November 2022****2 hours**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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**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.

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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) Discuss the uses and effects of Austen's presentation of different kinds of deception in *Persuasion*.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to your understanding of the role of Anne Elliot, here and elsewhere in the novel.

One of the least agreeable circumstances of her residence there, was her being treated with too much confidence by all parties, and being too much in the secret of the complaints of each house. Known to have some influence with her sister, she was continually requested, or at least receiving hints to exert it, beyond what was practicable. 'I wish you could persuade Mary not to be always fancying herself ill,' was Charles's language; and, in an unhappy mood, thus spoke Mary; – 'I do believe if Charles were to see me dying, he would not think there was any thing the matter with me. I am sure, Anne, if you would, you might persuade him that I really am very ill – a great deal worse than I ever own.'

Mary's declaration was, 'I hate sending the children to the Great House, though their grandmamma is always wanting to see them, for she humours and indulges them to such a degree, and gives them so much trash and sweet things, that they are sure to come back sick and cross for the rest of the day.' – And Mrs Musgrove took the first opportunity of being alone with Anne, to say, 'Oh! Miss Anne, I cannot help wishing Mrs Charles had a little of your method with those children. They are quite different creatures with you! But to be sure, in general they are so spoilt! It is a pity you cannot put your sister in the way of managing them. They are as fine healthy children as ever were seen, poor little dears, without partiality; but Mrs Charles knows no more how they should be treated! – Bless me, how troublesome they are sometimes! – I assure you, Miss Anne, it prevents my wishing to see them at our house so often as I otherwise should. I believe Mrs Charles is not quite pleased with my not inviting them oftener; but you know it is very bad to have children with one, that one is obliged to be checking every moment; "don't do this, and don't do that;" – or that one can only keep in tolerable order by more cake than is good for them.'

She had this communication, moreover, from Mary. 'Mrs Musgrove thinks all her servants so steady, that it would be high treason to call it in question; but I am sure, without exaggeration, that her upper house-maid and laundry-maid, instead of being in their business, are gadding about the village, all day long. I meet them wherever I go; and I declare, I never go twice into my nursery without seeing something of them. If Jemima were not the trustiest, steadiest creature in the world, it would be enough to spoil her; for she tells me, they are always tempting her to take a walk with them.' And on Mrs Musgrove's side, it was, – 'I make a rule of never interfering in any of my daughter-in-law's concerns, for I know it would not do; but I shall tell *you*, Miss Anne, because you may be able to set things to rights, that I have no very good opinion of Mrs Charles's nursery-maid: I hear strange stories of her; she is always upon the gad: and from my own knowledge, I can declare, she is such a fine-dressing lady, that she is enough to ruin any servants she comes near. Mrs Charles quite swears by her, I know; but I just give you this hint, that you may be upon the watch; because, if you see any thing amiss, you need not be afraid of mentioning it.'

(from Volume 1 Chapter 6)

**TURN OVER FOR QUESTION 2.**

**GEOFFREY CHAUCER: *The Knight's Tale***

- 2 **Either** (a) In what ways, and with what effects, does Chaucer present female characters in *The Knight's Tale*?
- Or** (b) Paying close attention to poetic methods, analyse the following extract, showing what it adds to Chaucer's presentation of Arcite in *The Knight's Tale*.

And certainly, ther Nature wol nat wirche,  
 Fare wel phisik! Go ber the man to chirche!  
 This al and som, that Arcita moot dye;  
 For which he sendeth after Emelye,  
 And Palamon, that was his cosyn deere. 5

Thanne seyde he thus, as ye shal after heere:  
 "Naught may the woful spirit in myn herte  
 Declare o point of alle my sorwes smerte  
 To yow, my lady, that I love moost,  
 But I biquethe the servyce of my goost 10  
 To yow aboven every creature,  
 Syn that my lyf may no lenger dure.  
 Allas, the wo! Allas, the peynes stronge,  
 That I for yow have suffred, and so longe!  
 Allas, the deeth! Allas, myn Emelye! 15  
 Allas, departynge of oure compaignye!  
 Allas, myn hertes queene! Allas, my wyf,  
 Myn hertes lady, endere of my lyf!  
 What is this world? What asketh men to have?  
 Now with his love, now in his colde grave 20  
 Allone, withouten any compaignye.  
 Fare wel, my sweete foo, myn Emelye!  
 And softe taak me in youre armes tweye,  
 For love of God, and herkneth what I seye.

"I have heer with my cosyn Palamon 25  
 Had strif and rancour many a day agon  
 For love of yow, and for my jalousye.  
 And Juppiter so wys my soule gye,  
 To speken of a servaunt proprely,  
 With alle circumstances trewely – 30  
 That is to seyen, trouthe, honour, knyghthede,  
 Wysdom, humblesse, estaat, and heigh kynrede,  
 Fredom, and al that longeth to that art –  
 So Juppiter have of my soule part,  
 As in this world right now ne knowe I non 35  
 So worthy to ben loved as Palamon,  
 That serveth yow, and wol doon al his lyf.  
 And if that evere ye shul ben a wyf,  
 Foryet nat Palamon, the gentil man."  
 And with that word his speche faille gan, 40  
 For from his feet up to his brest was come  
 The coold of deeth, that hadde hym overcome,  
 And yet mooreover, for in his armes two  
 The vital strengthe is lost and al ago.  
 Only the intellect, withouten moore, 45  
 That dwelled in his herte syk and soore,  
 Gan failen whan the herte felte deeth.

## 5

Dusked his eyen two, and failed breeth,  
But on his lady yet caste he his ye;  
His laste word was, "Mercy, Emelye!" 50  
His spirit chaunged hous and wente ther,  
As I cam nevere, I kan nat tellen wher.  
Therefore I stynte; I nam no divinistre;  
Of soules fynde I nat in this registre,  
Ne me ne list thilke opinions to telle 55  
Of hem, though that they writen wher they dwelle.

**CHARLES DICKENS: *Oliver Twist***

- 3** **Either** (a) In what ways, and with what effects, does Dickens explore justice in the novel *Oliver Twist*?
- Or** (b) Paying close attention to the writing, analyse the following passage, showing what it adds to Dickens's presentation of Nancy in the novel as a whole.

'Somebody must find out wot's been done at the office,' said Mr Sikes in a much lower tone than he had taken since he came in.

The Jew nodded assent.

'If he hasn't peached, and is committed, there's no fear till he comes out again,' said Mr Sikes, 'and then he must be taken care on. You must get hold of him somehow.'

5

Again the Jew nodded.

The prudence of this line of action, indeed, was obvious; but, unfortunately, there was one very strong objection to its being adopted. This was, that the Dodger, and Charley Bates, and Fagin, and Mr William Sikes, happened, one and all, to entertain a violent and deeply-rooted antipathy to going near a police-office on any ground or pretext whatever.

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How long they might have sat and looked at each other, in a state of uncertainty not the most pleasant of its kind, it is difficult to guess. It is not necessary to make any guesses on the subject, however; for the sudden entrance of the two young ladies whom Oliver had seen on a former occasion, caused the conversation to flow afresh.

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'The very thing!' said the Jew. 'Bet will go; won't you, my dear?'

'Wheres?' inquired the young lady.

'Only just up to the office, my dear,' said the Jew coaxingly.

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It is due to the young lady to say that she did not positively affirm that she would not, but that she merely expressed an emphatic and earnest desire to be 'blessed' if she would; a polite and delicate evasion of the request, which shows the young lady to have been possessed of that natural good breeding which cannot bear to inflict upon a fellow-creature the pain of a direct and pointed refusal.

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The Jew's countenance fell. He turned from this young lady, who was gaily, not to say gorgeously attired, in a red gown, green boots, and yellow curl-papers, to the other female.

'Nancy, my dear,' said the Jew in a soothing manner, 'what do *you* say?'

'That it won't do; so it's no use a-trying it on, Fagin,' replied Nancy.

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'What do you mean by that?' said Mr Sikes, looking up in a surly manner.

'What I say, Bill,' replied the lady collectedly.

'Why, you're just the very person for it,' reasoned Mr Sikes: 'nobody about here knows anything of you.'

'And as I don't want 'em to, neither,' replied Nancy in the same composed manner, 'it's rather more no than yes with me, Bill.'

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'She'll go, Fagin,' said Sikes.

'No, she won't, Fagin,' said Nancy.

'Yes, she will, Fagin,' said Sikes.

And Mr Sikes was right. By dint of alternate threats, promises, and bribes, the lady in question was ultimately prevailed upon to undertake the commission. She was not, indeed, withheld by the same considerations as her agreeable friend; for, having recently removed into the neighbourhood of Field Lane from the remote but genteel suburb of Ratcliffe, she was not under the same apprehension of being recognised by any of her numerous acquaintance.

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Accordingly, with a clean white apron tied over her gown, and her curl-papers

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tucked up under a straw bonnet, – both articles of dress being provided from the Jew’s inexhaustible stock, – Miss Nancy prepared to issue forth on her errand.

‘Stop a minute, my dear,’ said the Jew, producing a little covered basket. ‘Carry that in one hand. It looks more respectable, my dear.’

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‘Give her a door-key to carry in her t’other one, Fagin,’ said Sikes; ‘it looks real and genivine like.’

‘Yes, yes, my dear, so it does,’ said the Jew, hanging a large street-door key on the forefinger of the young lady’s right hand. ‘There; very good! Very good indeed, my dear!’ said the Jew, rubbing his hands.

55

‘Oh, my brother! My poor, dear, sweet, innocent little brother!’ exclaimed Nancy, bursting into tears, and wringing the little basket and the street-door key in an agony of distress. ‘What has become of him! Where have they taken him to! Oh, do have pity, and tell me what’s been done with the dear boy, gentlemen; do, gentlemen, if you please, gentlemen!’

60

Having uttered these words in a most lamentable and heartbroken tone to the immeasurable delight of her hearers, Miss Nancy paused, winked to the company, nodded smilingly round, and disappeared.

(from Chapter 13)

## EMILY DICKINSON: Selected Poems

- 4 **Either** (a) ‘...Those who know her, know her less  
The nearer her they get.’

(from *What mystery pervades a well!*)

With this quotation about nature in mind, discuss some of the ways Dickinson explores nature in her poetry. You should refer to **three** poems in your answer.

- Or** (b) Analyse the following poem, showing what it adds to your understanding of Dickinson’s methods and concerns, here and elsewhere in the selection.

*After great pain, a formal feeling comes*

After great pain, a formal feeling comes –  
The Nerves sit ceremonious, like Tombs –  
The stiff Heart questions was it He, that bore,  
And Yesterday, or Centuries before?

The Feet, mechanical, go round – 5  
Of Ground, or Air, or Ought –  
A Wooden way  
Regardless grown,  
A Quartz contentment, like a stone –

This is the Hour of Lead – 10  
Remembered, if outlived,  
As Freezing persons, recollect the Snow –  
First – Chill – then Stupor – then the letting go –



**TURN OVER FOR QUESTION 5.**

**JOHN MILTON: *Paradise Lost, Books IX and X***

- 5 **Either** (a) Discuss some of the ways Milton shapes a reader's response to Satan in *Paradise Lost, Books IX and X*.
- Or** (b) Paying close attention to Milton's poetic methods, discuss the following extract, showing what it adds to his presentation of the relationship between Adam and Eve in *Paradise Lost, Books IX and X*.

To whom thus Adam fervently replied.  
 O woman, best are all things as the will  
 Of God ordained them; his creating hand  
 Nothing imperfect or deficient left  
 Of all that he created, much less man, 5  
 Or aught that might his happy state secure,  
 Secure from outward force; within himself  
 The danger lies, yet lies within his power:  
 Against his will he can receive no harm.  
 But God left free the will, for what obeys 10  
 Reason, is free, and reason he made right,  
 But bid her well beware, and still erect,  
 Lest by some fair appearing good surprised  
 She dictate false, and misinform the will  
 To do what God expressly hath forbid. 15  
 Not then mistrust, but tender love enjoins,  
 That I should mind thee oft, and mind thou me.  
 Firm we subsist, yet possible to swerve,  
 Since reason not impossibly may meet 20  
 Some specious object by the Foe suborned,  
 And fall into deception unaware,  
 Not keeping strictest watch, as she was warned.  
 Seek not temptation then, which to avoid  
 Were better, and most likely if from me  
 Thou sever not: trial will come unsought. 25  
 Wouldst thou approve thy constancy, approve  
 First thy obedience; th' other who can know,  
 Not seeing thee attempted, who attest?  
 But if thou think, trial unsought may find  
 Us both securer than thus warned thou seem'st, 30  
 Go; for thy stay, not free, absents thee more;  
 Go in thy native innocence, rely  
 On what thou hast of virtue, summon all,  
 For God towards thee hath done his part, do thine.  
 So spake the patriarch of mankind, but Eve 35  
 Persisted, yet submit, though last, replied.  
 With thy permission, then, and thus forewarned  
 Chiefly by what thy own last reasoning words  
 Touched only, that our trial, when least sought,  
 May find us both perhaps far less prepared, 40  
 The willinger I go, nor much expect  
 A Foe so proud will first the weaker seek;  
 So bent, the more shall shame him his repulse.  
 Thus saying, from her husband's hand her hand  
 Soft she withdrew, and like a wood-nymph light 45  
 Oread or Dryad, or of Delia's train,

## 11

Betook her to the groves, but Delia's self  
In gait surpassed and goddess-like deport,  
Though not as she with bow and quiver armed,  
But with such gard'ning tools as art yet rude,  
Guiltless of fire had formed, or angels brought.

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(from Book 9)

BRAM STOKER: *Dracula*

- 6 **Either** (a) Count Dracula says, 'I long [...] to be in the midst of [...] humanity, to share its life, its change, its death'.

With this comment in mind, discuss Stoker's presentation of Count Dracula as an outsider in the novel *Dracula*.

- Or** (b) Paying close attention to language, tone and narrative methods, analyse the following passage, showing what it adds to Stoker's presentation of Renfield in the novel as a whole.

[Renfield] proceeded: –

'All day I waited to hear from Him, but He did not send me anything, not even a blow-fly, and when the moon got up I was pretty angry with Him. When He slid in through the window, though it was shut, and did not even knock, I got mad with Him. He sneered at me, and His white face looked out of the mist with His red eyes gleaming, and He went on as though He owned the whole place, and I was no one. He didn't even smell the same as He went by me. I couldn't hold Him. I thought that, somehow, Mrs Harker had come into the room.'

5

The two men sitting on the bed stood up and came over, standing behind him so that he could not see them, but where they could hear better. They were both silent, but the Professor started and quivered; his face, however, grew grimmer and sterner still. Renfield went on without noticing: –

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'When Mrs Harker came in to see me this afternoon she wasn't the same; it was like tea after the teapot had been watered.' Here we all moved, but no one said a word; he went on: –

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'I didn't know that she was here till she spoke; and she didn't look the same. I don't care for the pale people, I like them with lots of blood in them, and hers had all seemed to have run out. I didn't think of it at the time; but when she went away I began to think, and it made me mad to know that He had been taking the life out of her.' I could feel that the rest quivered, as I did; but we remained otherwise still. 'So when He came to-night I was ready for Him. I saw the mist stealing in, and I grabbed it tight. I had heard that madmen have unnatural strength; and as I knew I was a madman – at times anyhow – I resolved to use my power. Ay, and He felt it too, for He had to come out of the mist to struggle with me. I held tight; and I thought I was going to win, for I didn't mean Him to take any more of her life, till I saw His eyes. They burned into me, and my strength became like water. He slipped through it, and when I tried to cling to Him, He raised me up and flung me down. There was a red cloud before me, and a noise like thunder, and the mist seemed to steal away under the door.' His voice was becoming fainter and his breath more stertorous. Van Helsing stood up instinctively.

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'We know the worst now,' he said. 'He is here, and we know his purpose. It may not be too late. Let us be armed – the same as we were the other night, but lose no time; there is not an instant to spare.' There was no need to put our fear, nay our conviction, into words – we shared them in common. We all hurried and took from our rooms the same things that we had when we entered the Count's house. The Professor had his ready and as we met in the corridor he pointed to them significantly as he said: –

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'They never leave me; and they shall not till this unhappy business is over. Be wise also, my friends. It is no common enemy that we deal with. Alas! alas that that dear Madam Mina should suffer.' He stopped; his voice was breaking, and I do not know if rage or terror predominated in my own heart.

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(from Chapter 21, Dr Seward's Diary)

**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 distinguishes between 'freedom to and freedom from'.  
Discuss Atwood's exploration of freedom in Gilead in the light of this quotation.
- Or** (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Atwood's presentation of Serena Joy, here and elsewhere in the novel.

In the garden behind the house the Commander's Wife is sitting, in the chair she's had brought out.

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It was our hands that were supposed to be full, of the future; which could be held but not seen.

*(from Chapter 8)*

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

- 8** **Either** (a) Discuss some of the ways Bhatt explores childhood experiences 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 in what ways it is characteristic of Bhatt's poetic methods and concerns, here and elsewhere in the selection.

*A Different History*

Great Pan is not dead; he simply emigrated to India.	
Here, the gods roam freely, disguised as snakes or monkeys; every tree is sacred and it is a sin to be rude to a book. It is a sin to shove a book aside with your foot, a sin to slam books down hard on a table, a sin to toss one carelessly across a room.	5
You must learn how to turn the pages gently without disturbing Sarasvati, without offending the tree from whose wood the paper was made.	10
2	
Which language has not been the oppressor's tongue? Which language truly meant to murder someone? And how does it happen that after the torture, after the soul has been cropped with a long scythe swooping out of the conqueror's face – the unborn grandchildren grow to love that strange language.	15
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**JACKIE KAY: Selected Poems from *Darling***

- 9 **Either** (a) In what ways, and with what effects, does Kay explore people's hidden lives? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Kay's poetic methods and concerns, here and elsewhere in the selection.

*Compound Fracture*

That day

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of sweet tea for shock; I ached for her soft lips.

**BARBARA KINGSOLVER: *The Poisonwood Bible***

- 10 Either** (a) In what ways, and with what effects, does Kingsolver present Congolese society and culture in the novel?
- Or** (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Kingsolver's presentation of Orleanna, here and elsewhere in the novel.

Listen, little beast.

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For every womanly fact of life she doesn't get told, a star of possibility still winks for her on the horizon.

*(from Orleanna Price: Book 3, The Judges)*

**STEPHEN SPENDER: Selected Poems**

- 11 **Either** (a) In what ways, and with what effects, does Spender present parents 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 in what ways it is characteristic of Spender's poetic methods and concerns, here and elsewhere in the selection.

*Darkness and Light*

To break out of the chaos of my darkness

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In lucid day the chaos of my darkness.

**VIRGINIA WOOLF: *Mrs Dalloway***

- 12 Either** (a) Compare and contrast Woolf's presentation of Clarissa's relationships with Richard Dalloway and Peter Walsh.
- Or** (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Woolf's narrative methods and concerns, here and elsewhere in the novel.

Big Ben struck the half-hour.

How extraordinary it was, strange, yes touching to see the old lady (they had been neighbours ever so many years) move away from the window, as if she were attached to that sound, that string. Gigantic as it was, it had something to do with her. Down, down, into the midst of ordinary things the finger fell making the moment solemn. She was forced, so Clarissa imagined, by that sound, to move, to go – but where? Clarissa tried to follow her as she turned and disappeared, and could still just see her white cap moving at the back of the bedroom. She was still there moving about at the other end of the room. Why creeds and prayers and mackintoshes? when, thought Clarissa, that's the miracle, that's the mystery; that old lady, she meant, whom she could see going from chest of drawers to dressing-table. She could still see her. And the supreme mystery which Kilman might say she had solved, or Peter might say he had solved, but Clarissa didn't believe either of them had the ghost of an idea of solving, was simply this: here was one room; there another. Did religion solve that, or love?

Love – but here the other clock, the clock which always struck two minutes after Big Ben, came shuffling in with its lap full of odds and ends, which it dumped down as if Big Ben were all very well with his majesty laying down the law, so solemn, so just, but she must remember all sorts of little things besides – Mrs Marsham, Ellie Henderson, glasses for ices – all sorts of little things came flooding and lapping and dancing in on the wake of that solemn stroke which lay flat like a bar of gold on the sea. Mrs Marsham, Ellie Henderson, glasses for ices. She must telephone now at once.

Volubly, troublously, the late clock sounded, coming in on the wake of Big Ben, with its lap full of trifles. Beaten up, broken up by the assault of carriages, the brutality of vans, the eager advance of myriads of angular men, of flaunting women, the domes and spires of offices and hospitals, the last relics of this lap full of odds and ends seemed to break, like the spray of an exhausted wave, upon the body of Miss Kilman standing still in the street for a moment to mutter 'It is the flesh.'

It was the flesh that she must control. Clarissa Dalloway had insulted her. That she expected. But she had not triumphed; she had not mastered the flesh. Ugly, clumsy, Clarissa Dalloway had laughed at her for being that; and had revived the fleshly desires, for she minded looking as she did beside Clarissa. Nor could she talk as she did. But why wish to resemble her? Why? She despised Mrs Dalloway from the bottom of her heart. She was not serious. She was not good. Her life was a tissue of vanity and deceit. Yet Doris Kilman had been overcome. She had, as a matter of fact, very nearly burst into tears when Clarissa Dalloway laughed at her. 'It is the flesh, it is the flesh,' she muttered (it being her habit to talk aloud), trying to subdue this turbulent and painful feeling as she walked down Victoria Street. She prayed to God. She could not help being ugly; she could not afford to buy pretty clothes. Clarissa Dalloway had laughed – but she would concentrate her mind upon something else until she had reached the pillar-box. At any rate she had got Elizabeth. But she would think of something else; she would think of Russia; until she reached the pillar-box.



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