



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/43

Paper 4 Pre- and Post-1900 Poetry and Prose

May/June 2023

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total. You must answer **one** poetry question and **one** prose question.
Section A: answer **one** question.
Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **24** pages. Any blank pages are indicated.

Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 1 **Either** (a) Discuss some of the effects created by Austen's exploration of different attitudes to love.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Austen's presentation of social class, here and elsewhere in the novel.

Charles Hayter was the eldest of all the cousins, and a very amiable, pleasing young man, between whom and Henrietta there had been a considerable appearance of attachment previous to Captain Wentworth's introduction. He was in orders, and having a curacy in the neighbourhood where residence was not required, lived at his father's house, only two miles from Uppercross. A short absence from home had left his fair one unguarded by his attentions at this critical period, and when he came back he had the pain of finding very altered manners, and of seeing Captain Wentworth. 5

Mrs Musgrove and Mrs Hayter were sisters. They had each had money, but their marriages had made a material difference in their degree of consequence. Mr Hayter had some property of his own, but it was insignificant compared with Mr Musgrove's; and while the Musgroves were in the first class of society in the country, the young Hayters would, from their parents' inferior, retired, and unpolished way of living, and their own defective education, have been hardly in any class at all, but for their connexion with Uppercross; this eldest son of course excepted, who had chosen to be a scholar and a gentleman, and who was very superior in cultivation and manners to all the rest. 10 15

The two families had always been on excellent terms, there being no pride on one side, and no envy on the other, and only such a consciousness of superiority in the Miss Musgroves, as made them pleased to improve their cousins. – Charles's attentions to Henrietta had been observed by her father and mother without any disapprobation. 'It would not be a great match for her; but if Henrietta liked him, – and Henrietta *did* seem to like him.' 20

Henrietta fully thought so herself, before Captain Wentworth came; but from that time Cousin Charles had been very much forgotten. 25

Which of the two sisters was preferred by Captain Wentworth was as yet quite doubtful, as far as Anne's observation reached. Henrietta was perhaps the prettiest, Louisa had the higher spirits; and she knew not *now*, whether the more gentle or the more lively character were most likely to attract him.

Mr and Mrs Musgrove, either from seeing little, or from an entire confidence in the discretion of both their daughters, and of all the young men who came near them, seemed to leave every thing to take its chance. There was not the smallest appearance of solicitude or remark about them, in the Mansion-house; but it was different at the Cottage: the young couple there were more disposed to speculate and wonder; and Captain Wentworth had not been above four or five times in the Miss Musgroves' company, and Charles Hayter had but just reappeared, when Anne had to listen to the opinions of her brother and sister, as to *which* was the one liked best. Charles gave it for Louisa, Mary for Henrietta, but quite agreeing that to have him marry either would be extremely delightful. 30 35

Charles 'had never seen a pleasanter man in his life; and from what he had once heard Captain Wentworth himself say, was very sure that he had not made less than twenty thousand pounds by the war. Here was a fortune at once; besides 40

which, there would be the chance of what might be done in any future war; and he was sure Captain Wentworth was as likely a man to distinguish himself as any officer in the navy. Oh! it would be a capital match for either of his sisters.’ 45

‘Upon my word it would,’ replied Mary. ‘Dear me! If he should rise to any very great honours! If he should ever be made a Baronet! “Lady Wentworth” sounds very well. That would be a noble thing, indeed, for Henrietta! She would take place of me then, and Henrietta would not dislike that. Sir Frederick and Lady Wentworth! It would be but a new creation, however, and I never think much of your new creations.’ 50

It suited Mary best to think Henrietta the one preferred, on the very account of Charles Hayter, whose pretensions she wished to see put an end to. She looked down very decidedly upon the Hayters, and thought it would be quite a misfortune to have the existing connection between the families renewed – very sad for herself and her children. 55

(from Volume 1, Chapter 9)

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

- 2 **Either** (a) In what ways, and with what effects, does Chaucer explore different attitudes to old age in *The Merchant's Prologue and Tale*?
- Or** (b) Paying close attention to Chaucer's poetic methods, discuss the following extract, showing what it adds to his presentation of Damyan in *The Merchant's Prologue and Tale*.

Now wol I speke of woful Damyan,
 That langwissheth for love, as ye shul heere;
 Therefore I speke to hym in this manere:
 I seye, 'O sely Damyan, allas!
 Andswere to my demaunde, as in this cas. 5
 How shaltow to thy lady, fresshe May,
 Telle thy wo? She wole alwey seye nay.
 Eek if thou speke, she wol thy wo biwreye.
 God be thyn helpe! I kan no bettre seye.'

This sike Damyan in Venus fyr 10
 So brenneth that he dyeth for desyr,
 For which he putte his lyf in aventure.
 No lenger myghte he in this wise endure,
 But prively a penner gan he borwe,
 And in a lettre wroot he al his sorwe, 15
 In manere of a compleynt or a lay,
 Unto his faire, fresshe lady May;
 And in a purs of sylk heng on his sherte
 He hath it put, and leyde it at his herte.

The moone, that at noon was thilke day 20
 That Januarie hath wedded fresshe May
 In two of Tawr, was into Cancre glyden;
 So longe hath Mayus in hir chambre abyden,
 As custume is unto thise nobles alle.
 A bryde shal nat eten in the halle 25
 Til dayes foure, or thre dayes atte leeste,
 Ypassed been; thanne lat hire go to feeste.
 The fourthe day compleet fro noon to noon,
 Whan that the heighe masse was ydoon,
 In halle sit this Januarie and May, 30
 As fressh as is the brighte someres day.
 And so bifel how that this goode man
 Remembred hym upon this Damyan,
 And seyde, 'Seynte Marie! how may this be,
 That Damyan entendeth nat to me? 35
 Is he ay syk, or how may this bityde?'
 His squieres, whiche that stoden ther bisyde,
 Excused hym by cause of his siknesse,
 Which letted hym to doon his bisynesse;
 Noon oother cause myghte make hym tarye. 40

EMILY DICKINSON: Selected Poems

- 3 **Either** (a) Discuss some of the effects created by Dickinson's presentation of strong emotions. You should refer to **three** poems from the selection in your answer.
- Or** (b) Paying close attention to poetic methods, discuss Dickinson's presentation of the world around her, in the following poem and elsewhere in the selection.

What mystery pervades a well!

What mystery pervades a well!
That water lives so far –
A neighbor from another world
Residing in a jar

Whose limit none have ever seen,
But just his lid of glass –
Like looking every time you please
In an abyss's face!

5

The grass does not appear afraid,
I often wonder he
Can stand so close and look so bold
At what is awe to me.

10

Related somehow they may be,
The sedge stands next the sea –
Where he is floorless
And does no timidity betray

15

But nature is a stranger yet;
The ones that cite her most
Have never passed her haunted house,
Nor simplified her ghost.

20

To pity those that know her not
Is helped by the regret
That those who know her, know her less
The nearer her they get.

JOHN DONNE: Selected Poems

- 4 **Either** (a) In what ways, and with what effects, does Donne present different kinds of conflict? You should refer to **three** poems from your selection in your answer.
- Or** (b) Analyse the following poem, showing what it adds to your understanding of Donne's presentation of relationships, here and elsewhere in the selection.

A Valediction: forbidding Mourning

As virtuous men pass mildly away,
 And whisper to their souls to go,
 Whil'st some of their sad friends do say,
 The breath goes now, and some say, no,

So let us melt, and make no noise,
 No tear-floods, nor sigh-tempests move,
 'Twere profanation of our joys
 To tell the laity our love. 5

Moving of th'earth brings harms and fears,
 Men reckon what it did and meant,
 But trepidation of the spheres,
 Though greater far, is innocent. 10

Dull sublunary lovers' love
 (Whose soul is sense) cannot admit
 Absence, because it doth remove
 Those things which elemented it. 15

But we by'a love so much refined
 That ourselves know not what it is,
 Inter-assurèd of the mind,
 Care less, eyes, lips, and hands to miss. 20

Our two souls therefore, which are one,
 Though I must go, endure not yet
 A breach, but an expansion,
 Like gold to airy thinness beat.

If they be two, they are two so 25
 As stiff twin compasses are two:
 Thy soul, the fixed foot, makes no show
 To move, but doth, if the'other do.

And though it in the centre sit,
 Yet when the other far doth roam,
 It leans, and hearkens after it,
 And grows erect as that comes home. 30

Such wilt thou be to me, who must,
 Like th'other foot, obliquely run.
 Thy firmness makes my circle just,
 And makes me end where I begun. 35

TURN OVER FOR QUESTION 5.

THOMAS HARDY: *Far from the Madding Crowd*

- 5 **Either** (a) In what ways, and with what effects, does Hardy explore the contrast between life in the country and life in the town?
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Hardy's presentation of Sergeant Troy, here and elsewhere in the novel.

Idiosyncrasy and vicissitude had combined to stamp Sergeant Troy as an exceptional being.

He was a man to whom memories were an encumbrance and anticipations a superfluity. Simply feeling, considering and caring for what was before his eyes he was vulnerable only in the present. His outlook upon time was as a transient flash of the eye now and then: that projection of consciousness into days gone by and to come, which makes the past a synonym for the pathetic and the future a word for circumspection, was foreign to Troy. With him the past was yesterday; the future, to-morrow; never, the day after.

On this account he might, in certain lights, have been regarded as one of the most fortunate of his order. For it may be argued with great plausibility that reminiscence is less an endowment than a disease, and that expectation in its only comfortable form – that of absolute faith – is practically an impossibility; whilst in the form of hope and the secondary compounds, patience, impatience, resolve, curiosity, it is a constant fluctuation between pleasure and pain.

Sergeant Troy being entirely innocent of the practice of expectation was never disappointed. To set against this negative gain there may have been some positive losses from a certain narrowing of the higher tastes and sensations which it entailed. But limitation of the capacity is never recognised as a loss by the loser therefrom: in this attribute moral or aesthetic poverty contrasts plausibly with material, since those who suffer do not see it, whilst those who see it do not suffer. It is not a denial of anything to have been always without it, and what Troy had never enjoyed he did not miss; but being fully conscious that what sober people missed he enjoyed, his capacity, though really less, seemed greater than theirs.

He was perfectly truthful towards men, but to women lied like a Cretan, a system of ethics, above all others, calculated to win popularity at the first flush of admission into lively society, and the possibility of the favour gained being but transient had reference only to the future.

In his sacrifices to Venus he retained the ancient doctrines of the groves, and introduced vice, not as a lapse, but as a necessary part of the ceremony. But he never passed the line which divides the spruce vices from the ugly, and hence, though his morals had never been applauded, disapproval of them frequently had been tempered with a smile. This treatment had led to his becoming a sort of forestaller and regrater of other men's experiences of the glorious class, to his own aggrandizement as a Corinthian rather than to the moral profit of his hearers.

His reason and his propensities had seldom any reciprocating influence, having separated by mutual consent long ago: thence it sometimes happened that, while his intentions were as honourable as could be wished, any particular deed formed a dark background which threw them into fine relief. The sergeant's vicious phases being the offspring of impulse and his virtuous phases of cool meditation, the latter had a modest tendency to be oftener heard of than seen.

Troy was full of activity, but his activities were less of a locomotive than a vegetative nature, and never being based upon any original choice of foundation or direction, they were exercised on whatever chance might place in their way. Hence, whilst he sometimes reached the brilliant in speech, because that was spontaneous, he fell below the commonplace in action, from inability to guide incipient effort. He

had a quick comprehension and considerable force of character, but being without the power to combine them, the comprehension became engaged with trivialities whilst waiting for the will to direct it, and the force wasted itself in useless grooves whilst unheeding the comprehension.

50

He was a fairly well educated man for one of middle class – exceptionally well educated for a common soldier. He spoke fluently and unceasingly. He could in this way be one thing and seem another: for instance, he could speak of love and think of dinner; call on the husband to look at the wife; be eager to pay and intend to owe.

(from Chapter 24)

BRAM STOKER: *Dracula*

- 6 **Either** (a) In what ways, and with what effects, does Stoker present the supernatural 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 characterisation of Van Helsing in the novel as a whole.

MEMORANDUM BY ABRAHAM VAN HELSING

4 November. – This to my old and true friend John Seward, M.D., of Purfleet, London, in case I may not see him. It may explain. It is morning, and I write by a fire which all the night I have kept alive – Madam Mina aiding me. It is cold, cold; so cold that the grey heavy sky is full of snow, which when it falls will settle for all winter as the ground is hardening to receive it. It seems to have affected Madam Mina; she has been so heavy of head all day that she was not like herself. She sleeps, and sleeps, and sleeps! She, who is usual so alert, have done literally nothing all the day; she even have lost her appetite. She make no entry into her little diary, she who write so faithful at every pause. Something whisper to me that all is not well. However, to-night she is more *vif*. Her long sleep all day have refresh and restore her, for now she is all sweet and bright as ever. At sunset I try to hypnotise her, but alas! with no effect; the power has grown less and less with each day, and to-night it fail me altogether. Well, God’s will be done – whatever it may be, and whithersoever it may lead!

Now to the historical, for as Madam Mina write not in her stenography, I must, in my cumbrous old fashion, that so each day of us may not go unrecorded.

We got to the Borgo Pass just after sunrise yesterday morning. When I saw the signs of the dawn I got ready for the hypnotism. We stopped our carriage, and got down so that there might be no disturbance. I made a couch with furs, and Madam Mina, lying down, yield herself as usual, but more slow and more short time than ever, to the hypnotic sleep. As before, came the answer: ‘Darkness and the swirling of water.’ Then she woke, bright and radiant, and we go on our way and soon reach the Pass. At this time and place she become all on fire with zeal; some new guiding power be in her manifested, for she point to a road and say: –

‘This is the way.’

‘How know you it?’ I ask.

‘Of course I know it,’ she answer, and with a pause, add: ‘Have not my Jonathan travel it and wrote of his travel?’

At first I think somewhat strange, but soon I see that there be only one such by-road. It is used but little, and very different from the coach road from Bukovina to Bistritz, which is more wide and hard, and more of use.

So we came down this road; when we meet other ways – not always were we sure that they were roads at all, for they be neglect and light snow have fallen – the horses know and they only. I give rein to them, and they go on so patient. By-and-by we find all the things which Jonathan have note in that wonderful diary of him. Then we go on for long, long hours and hours. At the first, I tell Madam Mina to sleep; she try, and she succeed. She sleep all the time; till at the last, I feel myself to suspicious grow, and attempt to wake her. But she sleep on, and I may not wake her though I try. I do not wish to try too hard lest I harm her; for I know that she have suffer much, and sleep at times be all-in-all to her. I think I drowse myself, for all of sudden I feel guilt, as though I have done something; I find myself bolt up, with the reins in my hand, and the good horses go along jog, jog, just as ever. I look down and find Madam Mina still sleep. It is now not far off sunset time, and over the snow

the light of the sun flow in big yellow flood, so that we throw great long shadow on
where the mountain rise so steep. For we are going up, and up; and all is oh! so wild
and rocky, as though it were the end of the world.

45

(from Chapter 27)

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

MARGARET ATWOOD: *The Handmaid's Tale*

- 7 **Either** (a) In what ways, and with what effects, does Atwood present rituals in the novel?
- Or** (b) Analyse the effects of the writing in the following passage, considering Atwood's methods of characterisation, here and elsewhere in the novel.

'Close the door behind you,' [the Commander] says, pleasantly enough.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

I win the first game, I let him win the second: I still haven't discovered what the terms are, what I will be able to ask for, in exchange.

(from Chapter 23)

SUJATA BHATT: Selected Poems from *Point No Point*

- 8 **Either** (a) In what ways, and with what effects, does Bhatt reflect on being a mother? 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.

Angels' Wings

I can recall that age
 very well: fourteen-years-old,
 when I thought I understood
 Lenin and Mao,
 and Christina Rossetti was beginning
 to sound silly. 5

One April Saturday morning
 after swimming lessons
 I stood waiting for my father,
 pacing the formaldehyde 10
 stung corridor,
 I twirled equidistant between
 the autopsy room and his office.

My eleven-year-old brother
 and I together 15
 but silent for a quarter of an hour
 as if all that swimming, all that chlorine
 had altered our breathing
 had washed away our speech.

A heavy door opened and a man, 20
 dark as the shadows he cast,
 a man with electric white hair
 asked us to step inside.
 There was something
 he wanted us to see. 25

The room was festooned with wings,
 all of a similar shape
 and strangely human.
 Perhaps fairies' wings
 or angels' wings, I thought, 30
 made of real gossamer ...

As we stepped closer
 we could see clumps of clogged cells,
 those grape-like clusters meant to blossom with oxygen
 now shrivelled 35
 beside rivers of blood choked black.

They were not drawings,
not photographs –
but human lungs
well-preserved by someone's skill in histology. 40
He could tell us how old
their owners had lived to be
for how many years each had smoked.
He would tell us everything 45
except their names.

Twenty pairs of lungs
pinned up on his wall:
a collage of black and grey,
here and there some chalky yellow 50
some fungus-furred green.

How long did we stand there?
And what did we say?
I don't remember eating lunch
or what we did 55
for the rest of that day –
Only those twenty pairs of nameless lungs,
the intimate gossamer
of twenty people I never knew
lungless in their graves. 60

JAMES JOYCE: *Dubliners*

- 9 **Either** (a) In what ways, and with what effects, does Joyce present social events? In your answer you should refer to **two** stories from the collection.
- Or** (b) Discuss the effects of the writing in the following passage, considering in what ways it is characteristic of Joyce's narrative methods and concerns.

A little lamp with a white china shade stood upon the table and its light fell over a photograph which was enclosed in a frame of crumpled horn.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

– Stop!

(from A Little Cloud)

JACKIE KAY: Selected Poems from *Darling*

- 10 Either** (a) Discuss some of the ways Kay presents the world of the imagination in her poetry. In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Kay's poetic methods and concerns.

Gambia

The day I go into the witness box
 I am better dressed than I've ever been:
 white linen –
 white linen dress, white linen headgear,
 and I wear
 about my neck a filigree necklace. 5

I am a kitchen maid, I say. I cook. I clean.
 I am thirteen. I go by the name
 Gambia. I have no other name.
 Gambia. My master travelled the gold coast
 and brought me back to the bungalow. 10
 I never had wages, No.

I have never been to school.
 My mistress tore up my Book, my bible.
 I saw all my prayers burn in Hell. 15
 She laughed and the fire crackled and spat.
 I knew something bad would happen like that.
 It was midday and the sky was ash grey.

My mistress asks me if I said something.
 I said yes. When I came to this country 20
 I was taught to say yes. Yes is good manners.
 She said that word, honour. Her honour.
 But I don't know what honour means.
 Then she beat me with her husband's walking stick.

The crook at the end hurt me the most. 25
 It hurt me inside my body.
 The blows didn't pain me.
 She held up my clothes and beat me
 then she stepped on my back, my mistress.
 My back was bad. I was in distress. 30

I was screaming and I could hear my screams
 coming back to me like ghosts.
 I could not get up. I lay face down.
 After that the cruelty man came, looked at my body.
 My mistress told him she will flog me 35
 every minute every hour every day

that I don't obey her. She say,
'I'll please myself' to the cruelty man.
But she didn't say that in the witness box.
She had to sit down. Her face was wan. 40
She was crying. She told lies with words and looks.
Lies she told, even though she swore on the book.

I don't know if they believed her,
or if they believed the cowkeeper.
I keep his good look in my heart, here. 45
I am going away to some other place.
I don't know where.
And I heard they did call it cruelty.

And I heard they did call it cruelty.
I smiled to myself quietly. 50
I fingered my fine filigree.
My mistress will doubtless think twice
before she flogs, beats, cracks
the back of a girl like me.

JEAN RHYS: *Wide Sargasso Sea*

- 11** **Either** (a) What, in your view, is the significance of Antoinette's childhood experiences to the meaning and effects of the novel as a whole?
- Or** (b) Discuss the effects of the writing in the following passage, considering Rhys's presentation of Antoinette's husband, here and elsewhere in the novel.

So it was all over, the advance and retreat, the doubts and hesitations.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

I am not myself yet.'

(from Part 2)

STEPHEN SPENDER: Selected Poems

- 12 Either** (a) In what ways, and with what effects, does Spender explore feelings of isolation 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 how far it is characteristic of Spender's poetic methods and concerns.

Polar Exploration

Our single purpose was to walk through snow

Content removed due to copyright restrictions.

A new and singular sex?

BLANK PAGE

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.