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Cambridge Assessment International Education

Cambridge IGCSE™ (9-1)

LITERATURE IN ENGLISH **0992/42**

Paper 4 Unseen **May/June 2023**

1 hour 15 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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INSTRUCTIONS

- Answer **one** question: **either** Question 1 **or** Question 2.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 25.
- All questions are worth equal marks.

This document has **8** pages. Any blank pages are indicated.

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You are advised to spend about 20 minutes reading the question paper and planning your answer.

Answer **either** Question 1 **or** Question 2.

Either

1 Read carefully the poem on page 3. It is about a man who has migrated from the country to the city.

How does the poet make you feel about the man's life?

To help you answer this question, you might consider:

- how he conveys the man's thoughts and dreams about his past life
- the man's disconnection from the natural world
- how the poet contrasts the man's feelings about the city and his past life.

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Urban

The hills are always far away.
He knows the broken roads, and moves
In circles tracked within his head.
Before he wakes and has his say,
The river which he claims he loves
Is dry, and all the winds lie dead.

At dawn he never sees the skies
Which, silently, are born again.
Nor feels the shadows of the night
Recline their fingers on his eyes.
He welcomes neither sun nor rain.
His landscape has no depth or height.

The city like a passion burns.
He dreams of morning walks, alone,
And floating on a wave of sand.
But still his mind its traffic turns
Away from beach and tree and stone
To kindred[1] clamour[2] close at hand.

[1]*kindred*: similar, related

[2]*clamour*: loud or confused noise

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Or

2 Read carefully the following extract from a novel set in the Arctic. Sumner, who has a weak leg, has gone hunting and is pulling animal skins across the ice back to his ship. He has become separated from other members of the hunting party which includes Cavendish. He reaches a narrow gap between two floes or ice-sheets which he must jump over.

How does the writing make this such a dramatic situation?

To help you answer this question, you might consider:

- the moments before the jump and the jump itself
- Sumner's repeated efforts to try to save himself
- how the writer conveys the hostility of the environment.

Arriving at a yard-wide gap between two floes, Sumner stops a moment. He tosses the end of the rope across to the other side, then takes a step backwards and readies himself to make the short leap. It is snowing now, and the snow fills the air all around and whips against his face and chest. It is better, he has learned from experience, to take off from his bad leg and land on his good one. He takes a short step and then a bigger, quicker one. He bends his knee and pushes upwards, but his standing foot slips sideways on the ice: instead of jumping easily across, he pitches forwards, clown-like and ludicrous – headforemost, arms spinning – into the black and icy waters.

For a long, bewildering moment, he is submerged and sightless. He thrashes himself upright, then flings one arm out and gains purchase on the ice's edge. The ferocious drench of coldness has knocked all the breath from his body; he is gasping for air and the blood is roaring in his ears. He grabs on with the other hand also and tries to heave himself out of the water, but can't. The ice is too slippery, and his arms are too weak from the morning's pulling. The water is up to his neck, and the snow is falling more heavily. He hears the ice around him creak and yawn as it shifts about in the low swell. If the floes move together, he knows he will be crushed between them. If he stays too long in the water, he will lose consciousness and drown.

He retakes his grip and strains to pull himself up a second time. He dangles in motionless agony for a moment, neither fully in nor out, but both his hands slip off the ice and he crashes backwards. Seawater fills his mouth and nostrils; spitting and harrumphing[1], he kicks himself afloat. The downwards tug of his sodden clothes seems suddenly gigantic. His belly and groin have already begun to throb from the cold, and his feet and legs are going numb. Where is Cavendish? he thinks. Cavendish must have seen him fall. He calls out for help, then calls again, but no one appears. He is alone. The rope is within reach, but he knows the skins on the end of it are not heavy enough to bear his weight. He must pull himself up by his own power.

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He grabs the edge of the ice for a third time and, kicking harder with both legs, tries to urge himself upwards. He hooks his right elbow up onto the surface, then his left palm. He digs the elbow in and, gasping and groaning with the ungodly effort, he forces himself further up until first his chin and neck, and then a small section of his upper chest, rise above the floe's edge. He presses down again as hard as he can with his left hand, using his elbow as a pivot, and gains an extra inch or two. He believes for a brief moment that the balance is shifting in his favour and he is about to succeed, but as soon as he thinks this, the floe he is pressing on jolts sideways, his right elbow slips away, and his jaw slams down hard onto the sharp angle of the ice. For a brief moment, he gazes up at the white and harrowed[2] sky and then, dazed and helpless, he slumps backwards into the dark water and away.

[1]*harrumphing*: noisily clearing his throat

[2]*harrowed*: streaked

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