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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/23**

Paper 2 Prose and Unseen **October/November 2022**

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
  - 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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Section A: Prose

Answer **one** question from this section.

IAN McEWAN: *Atonement*

1 **Either** **(a)** Discuss ways in which McEwan explores guilt in the novel.

Or **(b)** Comment closely on the following passage, considering ways in which McEwan presents the rehearsal for Briony's play.

She took the play from Lola and said in a voice that was constricted and more high-pitched than usual, 'If you're Arabella, then I'll be the director, thank you very much, and I'll read the prologue.'

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And so they went on, the cousins from the north, for a full half an hour, steadily wrecking Briony's creation, and it was a mercy, therefore, when her big sister came to fetch the twins for their bath.

(*from* Part 1 Chapter 1)

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NGŨGĨ WA THIONG'O: *Petals of Blood*

2 Either (a) Discuss ways in which Ngũgĩ presents acts of betrayal in the novel.

Or (b) Comment closely on Ngũgĩ's presentation of Abdulla in the following passage.

For indeed, around him, the children were shouting catch, catch, meat, meat … then he too saw what they had seen.

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The children played around the fire and the elderly people sat in groups talking and reminiscing over old times and places.

(*from* The Journey)

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Stories of Ourselves, Volume 2

3 Either (a) Discuss ways in which employers are presented in **two** stories.

Or (b) Comment closely on ways in which Saki presents Van Cheele's growing doubts about the boy in the following passage from *Gabriel-Ernest*.

Walking slowly homeward, Van Cheele began to turn over in his mind various local occurrences which might be traceable to the existence of this astonishing young savage.

Something had been thinning the game in the woods lately, poultry had been missing from the farms, hares were growing unaccountably scarcer, and complaints had reached him of lambs being carried off bodily from the hills. Was it possible that this wild boy was really hunting the countryside in company with some clever poacher dog? He had spoken of hunting 'four-footed' by night, but then, again, he had hinted strangely at no dog caring to come near him, 'especially at night.' It was certainly puzzling. And then, as Van Cheele ran his mind over the various depredations that had been committed during the last month or two, he came suddenly to a dead stop, alike in his walk and his speculations. The child missing from the mill two months ago – the accepted theory was that it had tumbled into the mill-race and been swept away; but the mother had always declared she had heard a shriek on the hill side of the house, in the opposite direction from the water. It was unthinkable, of course, but he wished that the boy had not made that uncanny remark about childflesh eaten two months ago. Such dreadful things should not be said even in fun.

Van Cheele, contrary to his usual wont, did not feel disposed to be communicative about his discovery in the wood. His position as a parish councillor and justice of the peace seemed somehow compromised by the fact that he was harbouring a personality of such doubtful repute on his property; there was even a possibility that a heavy bill of damages for raided lambs and poultry might be laid at his door. At dinner that night he was quite unusually silent.

'Where's your voice gone to?' said his aunt. 'One would think you had seen a wolf.'

Van Cheele, who was not familiar with the old saying, thought the remark rather foolish; if he *had* seen a wolf on his property his tongue would have been extraordinarily busy with the subject.

At breakfast next morning Van Cheele was conscious that his feeling of uneasiness regarding yesterday's episode had not wholly disappeared, and he resolved to go by train to the neighbouring cathedral town, hunt up Cunningham, and learn from him what he had really seen that had prompted the remark about a wild beast in the woods. With this resolution taken, his usual cheerfulness partially returned, and he hummed a bright little melody as he sauntered to the morning-room for his customary cigarette. As he entered the room the melody made way abruptly for a pious invocation. Gracefully asprawl on the ottoman, in an attitude of almost exaggerated repose, was the boy of the woods. He was drier than when Van Cheele had last seen him, but no other alteration was noticeable in his toilet.

'How dare you come here?' asked Van Cheele furiously.

'You told me I was not to stay in the woods,' said the boy calmly.

'But not to come here. Supposing my aunt should see you!'

And with a view to minimizing that catastrophe Van Cheele hastily obscured as much of his unwelcome guest as possible under the folds of a *Morning Post*. At that moment his aunt entered the room.

(*from* Gabriel-Ernest)

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[Turn over

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MARK TWAIN: *The Adventures of Huckleberry Finn*

4 Either (a) Jim says to Huck: 'you's de bes' fren' Jim's ever had'.

In the light of this comment, discuss the presentation of Jim's attitude to Huck in the novel.

Or (b) Comment closely on the presentation of Tom, Huck and Jim in the following passage, the end of the novel.

We had Jim out of the chains in no time, and when Aunt Polly and Uncle Silas and Aunt Sally found out how good he helped the doctor nurse Tom, they made a heap of fuss over him, and fixed him up prime, and give him all he wanted to eat, and a good time, and nothing to do. And we had him up to the sick-room; and had a high talk; and Tom give Jim forty dollars for being prisoner for us so patient, and doing it up so good, and Jim was pleased most to death, and busted out, and says:

'*Dah*, now, Huck, what I tell you? – what I tell you up dah on Jackson islan'? I *tole* you I got a hairy breas', en what's de sign un it; en I *tole* you I ben rich wunst, en gwineter to be rich *agin*; en it's come true en heah she *is*! *Dah*, now! doan' talk to *me* – signs is *signs*, mine I tell you; en I knowed jis' 's well 'at I 'uz gwineter be rich agin as I's a stannin' heah dis minute!'

And then Tom he talked along, and talked along, and says, le's all three slide out of here, one of these nights, and get an outfit, and go for howling adventures amongst the Injuns, over in the Territory, for a couple of weeks or two; and I says, all right, that suits me, but I ain't got no money for to buy the outfit, and I reckon I couldn't get none from home, because it's likely pap's been back before now, and got it all away from Judge Thatcher and drunk it up.

'No he hain't,' Tom says; 'it's all there, yet – six thousand dollars and more; and your pap hain't ever been back since. Hadn't when I come away, anyhow.'

Jim says, kind of solemn:

'He ain't a comin' back no mo', Huck.'

I says:

'Why, Jim?'

'Nemmine why, Huck – but he ain't comin' back no mo'.'

But I kept at him; so at last he says:

'Doan' you 'member de house dat was float'n down de river, en dey wuz a man in dah, kivered up, en I went in en unkivered him and didn' let you come in? Well, den, you k'n git yo' money when you wants it; kase dat wuz him.'

Tom's most well, now, and got his bullet around his neck on a watch-guard for a watch, and is always seeing what time it is, and so there ain't nothing more to write about, and I am rotten glad of it, because if I'd a knowed what a trouble it was to make a book I wouldn't a tackled it and ain't agoing to no more. But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me and I can't stand it. I been there before.

THE END. YOURS TRULY, HUCK FINN.

(*from* Chapter the Last)

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TURN OVER FOR SECTION B.

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Section B: Unseen

Answer **one** question from this section.

Either

5 Discuss the presentation of Anil in the following passage.

Consider the writer's choice of language, structure and narrative methods in your answer.

> Anil's name – the one she'd bought from her brother at the age of thirteen – had another stage to go through before it settled.

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> A dead three-year-old with the clothes her parents had dressed her in.

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Or

6 Comment closely on the following poem, considering the presentation of a childhood experience.

Consider the writer's choice of language, structure and poetic methods in your answer.

Catching Crabs

Ruby and me stalking savannah[1]

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Burn my child-eye and make it cry.

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