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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/21**

Paper 2 Prose and Unseen **October/November 2024**

2 hours

7220886882

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.

This document has **12** pages. Any blank pages are indicated.

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Section A: Prose

Answer **one** question from this section.

KIRAN DESAI: *The Inheritance of Loss*

1 **Either** **(a)** Discuss ways in which Desai presents the Gorkha rebellion in the novel.

Or **(b)** Comment closely on the following passage, considering ways in which Desai presents the library and its books, and Sai's responses to them.

The Gymkhana library was a dim morguelike room suffused with the musk, almost too sweet and potent to bear, of aging books.

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But should the child therefore also enjoy the father's illicit gain?

(*from* Chapter 31)

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IAN McEWAN: *Atonement*

2 **Either** **(a)** Discuss some of the effects McEwan achieves by the revelations about Cecilia's and Robbie's deaths in the closing pages of the novel.

Or **(b)** Comment closely on ways in which McEwan presents Robbie's experience of war in the following passage.

He dragged the child from her arms.

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Only in nightmares were feet so heavy.

(*from* Part Two)

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TURN OVER FOR QUESTION 3.

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Stories of Ourselves, Volume 1

3 **Either** **(a)** Discuss ways in which the writers make rooms or particular spaces important in **two** stories.

Or **(b)** Comment closely on the following passage from *An Englishman's Home*, considering ways in which Evelyn Waugh presents the conversation between Hodge and Mr Hargood-Hood.

'Why don't *you* go and talk to the man who's bought the field?' said Mrs Hodge.
'I might … I think I will … Tell you what, I'll go now.'
He went.
He found the man without difficulty, since there was no other visitor staying at the Brakehurst Arms. An enquiry from the landlord elicited his name – Mr Hargood-Hood. He was sitting alone in the parlour, sipping whisky and soda and working at *The Times*' crossword.
The Colonel said, 'Evening. My name is Hodge.'
'Yes?'
'I daresay you know who I am.'
'I'm very sorry, I'm afraid …'
'I own the Manor. My garden backs on to Westmacott's field – the one you've bought.'
'Oh,' said Mr Hargood-Hood, 'was he called Westmacott? I didn't know. I leave all these things to my lawyer. I simply told him to find me a suitable, secluded site for my work. He told me last week he had found one here. It seems very suitable. But he didn't tell me anyone's name.'
'You didn't pick this village for any particular reason?'
'No, no. But I think it perfectly charming,' he added politely.
There was a pause.
'I wanted to talk to you,' said Colonel Hodge superfluously. 'Have a drink.'
'Thank you.'
Another pause.
'I'm afraid you won't find it a very healthy site,' said the Colonel. 'Down in the hollow there.'
'I never mind things like that. All I need is seclusion.'
'Ah, a writer no doubt.'
'No.'
'A painter?'
'No, no. I suppose you would call me a scientist.'
'I see. And you would be using your house for weekends?'
'No, no, quite the reverse. I and my staff will be working here all the week. And it's not exactly a house I'm building, although of course there will be living quarters attached. Perhaps, since we are going to be such close neighbours, you would like to see the plans …'

'… You never saw such a thing,' said Colonel Hodge next morning to Mr Metcalfe. 'An experimental industrial laboratory he called it. Two great chimneys – have to have those, he said, by law, because of poison fumes, a water tower to get high pressures, six bungalows for his staff … ghastly. The odd thing was he seemed quite a decent sort of fellow. Said it hadn't occurred to him anyone would find it objectionable. Thought we should all be interested. When I brought up the subject of re-selling – tactful, you know – he just said he left all that to his lawyer …'

(*from* An Englishman's Home)

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TURN OVER FOR QUESTION 4.

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MARK TWAIN: *The Adventures of Huckleberry Finn*

4 **Either** **(a)** 'Many of the episodes in the novel are disturbing as well as comic.'

With this comment in mind, discuss the effects of Twain's writing in *The Adventures of Huckleberry Finn*.

Or **(b)** Comment closely on ways in which Twain presents Huck's thoughts about Jim in the following passage.

I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn't do it straight off, but laid the paper down and set there thinking – thinking how good it was all this happened so, and how near I come to being lost and going to hell. And went on thinking. And got to thinking over our trip down the river; and I see Jim before me, all the time, in the day, and in the night-time, sometimes moonlight, sometimes storms, and we a floating along, talking, and singing, and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I'd see him standing my watch on top of his'n, stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him again in the swamp, up there where the feud was; and such-like times; and would always call me honey, and pet me, and do everything he could think of for me, and how good he always was; and at last I struck the time I saved him by telling the men we had small-pox aboard, and he was so grateful, and said I was the best friend old Jim ever had in the world, and the *only* one he's got now; and then I happened to look around, and see that paper.

It was a close place. I took it up, and held it in my hand. I was a trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:

'All right, then, I'll *go* to hell' – and tore it up.

It was awful thoughts, and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of my head; and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn't. And for a starter, I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; because as long as I was in, and in for good, I might as well go the whole hog.

(*from* Chapter 31)

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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 death in the following poem.

In your answer, consider the writer's choice of language, structure and poetic methods.

Death of a Lady

Death can be so lazy at times

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Asking: 'Who now will he take?'

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Or

6 Comment closely on the presentation of the prison experience.

In your answer, consider the writer's choice of language, structure and narrative methods.

Family matters.

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He eagerly understood she was passing a message that he might expect to be charged soon.

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