



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/42

Paper 4 Pre- and Post-1900 Poetry and Prose

February/March 2021

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) 'Austen presents the difference between true and false friends in *Persuasion*.'

How far, and in what ways, do you agree with this comment?

- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to the novel's meaning and effects.

[Mr Shepherd said,] 'Penelope, my dear, can you help me to the name of the gentleman who lived at Monkford – Mrs Croft's brother?'

But Mrs Clay was talking so eagerly with Miss Elliot, that she did not hear the appeal.

'I have no conception whom you can mean, Shepherd; I remember no gentleman resident at Monkford since the time of old Governor Trent.' 5

'Bless me! how very odd! I shall forget my own name soon, I suppose. A name that I am so very well acquainted with; knew the gentleman so well by sight; seen him a hundred times; came to consult me once, I remember, about a trespass of one of his neighbours; farmer's man breaking into his orchard – wall torn down – apples stolen – caught in the fact; and afterwards, contrary to my judgment, submitted to an amicable compromise. Very odd indeed!' 10

After waiting another moment –

'You mean Mr Wentworth, I suppose,' said Anne.

Mr Shepherd was all gratitude. 15

'Wentworth was the very name! Mr Wentworth was the very man. He had the curacy of Monkford, you know, Sir Walter, some time back, for two or three years. Came there about the year –5, I take it. You remember him, I am sure.'

'Wentworth? Oh! ay, – Mr Wentworth, the curate of Monkford. You misled me by the term *gentleman*. I thought you were speaking of some man of property: Mr Wentworth was nobody, I remember; quite unconnected; nothing to do with the Strafford family. One wonders how the names of many of our nobility become so common.' 20

As Mr Shepherd perceived that this connexion of the Crofts did them no service with Sir Walter, he mentioned it no more; returning, with all his zeal, to dwell on the circumstances more indisputably in their favour; their age, and number, and fortune; the high idea they had formed of Kellynch Hall, and extreme solicitude for the advantage of renting it; making it appear as if they ranked nothing beyond the happiness of being the tenants of Sir Walter Elliot: an extraordinary taste, certainly, could they have been supposed in the secret of Sir Walter's estimate of the dues of a tenant. 25

It succeeded, however; and though Sir Walter must ever look with an evil eye on any one intending to inhabit that house, and think them infinitely too well off in being permitted to rent it on the highest terms, he was talked into allowing Mr Shepherd to proceed in the treaty, and authorising him to wait on Admiral Croft, who still remained at Taunton, and fix a day for the house being seen. 35

Sir Walter was not very wise; but still he had experience enough of the world to feel, that a more unobjectionable tenant, in all essentials, than Admiral Croft bid fair to be, could hardly offer. So far went his understanding; and his vanity supplied a little additional soothing, in the admiral's situation in life, which was just high enough, and not too high. 'I have let my house to Admiral Croft,' would sound extremely well; very much better than to any mere *Mr* —; a *Mr* (save, perhaps, some half 40

dozen in the nation,) always needs a note of explanation. An admiral speaks his own consequence, and, at the same time, can never make a baronet look small. In all their dealings and intercourse, Sir Walter Elliot must ever have the precedence.

45

Nothing could be done without a reference to Elizabeth; but her inclination was growing so strong for a removal, that she was happy to have it fixed and expedited by a tenant at hand; and not a word to suspend decision was uttered by her.

Mr Shepherd was completely empowered to act; and no sooner had such an end been reached, than Anne, who had been a most attentive listener to the whole, left the room, to seek the comfort of cool air for her flushed cheeks; and as she walked along a favourite grove, said, with a gentle sigh, 'a few months more, and *he*, perhaps, may be walking here.'

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(from Volume 1 Chapter 3)

GEOFFREY CHAUCER: *The Knight's Tale*

- 2 **Either** (a) In what ways, and with what effects, does Chaucer explore human relationships in *The Knight's Tale*?
- Or** (b) Paying close attention to Chaucer's poetic methods, discuss the following extract, showing its significance to *The Knight's Tale*.

Som tyme an ende ther is of every dede.
 For er the sonne unto the reste wente,
 The stronge kyng Emetreus gan hente
 This Palamon, as he faught with Arcite,
 And made his swerd depe in his flessch to byte; 5
 And by the force of twenty is he take
 Unyolden, and ydrawe unto the stake.
 And in the rescus of this Palamoun
 The stronge kyng Lygurge is born adoun,
 And kyng Emetreus, for al his strengthe, 10
 Is born out of his sadel a swerdes lengthe,
 So hitte him Palamoun er he were take;
 But al for noght, he was broght to the stake.
 His hardy herte myghte hym helpe naught:
 He moste abyde, whan that he was caught, 15
 By force and eek by composicioun.

Who sorweth now but woful Palamoun,
 That moot namoore goon agayn to fighte?
 And whan that Theseus hadde seyn this sighte,
 Unto the folk that foghten thus echon 20
 He cryde, "Hoo! namoore, for it is doon!
 I wol be trewe juge, and no partie.
 Arcite of Thebes shal have Emelie,
 That by his fortune hath hire faire ywonne."
 Anon ther is a noyse of peple bigonne 25
 For joye of this, so loude and heighe withalle,
 It semed that the lystes sholde falle.

What kan now faire Venus doon above?
 What seith she now? What dooth this queene of love,
 But wepeth so, for wantynge of hir wille, 30
 Til that hir teeres in the lystes fille?
 She seyde, "I am ashamed, doutelees."

Saturnus seyde, "Doghter, hoold thy pees!
 Mars hath his wille, his knyght hath al his boone,
 And, by myn heed, thou shalt been esed soone." 35

The trompours, with the loude mynstralcie,
 The heraudes, that ful loude yelle and crie,
 Been in hire wele for joye of daun Arcite.
 But herkneth me, and stynteth noyse a lite,
 Which a myracle ther bifel anon. 40

This fierse Arcite hath of his helm ydon,
 And on a courser, for to shewe his face,
 He priketh endelong the large place
 Lokynge upward upon this Emelye;
 And she agayn hym caste a freendlich ye 45

(For wommen, as to speken in comune,
Thei folwen alle the favour of Fortune)
And was al his chiere, as in his herte.

CHARLES DICKENS: *Oliver Twist*

- 3 **Either** (a) Compare and contrast the roles and characterisation of Mr Bumble and Mr Brownlow in the novel.
- Or** (b) Paying close attention to the writing, analyse the following passage, showing what it adds to Dickens's presentation of Oliver in the novel as a whole.

One day, Oliver and Noah had descended into the kitchen at the usual dinner-hour, to banquet upon a small joint of mutton – a pound and a half of the worst end of the neck – when Charlotte being called out of the way, there ensued a brief interval of time, which Noah Claypole, being hungry and vicious, considered he could not possibly devote to a worthier purpose than aggravating and tantalising young Oliver Twist. 5

Intent upon this innocent amusement, Noah put his feet on the table-cloth; and pulled Oliver's hair; and twitched his ears; and expressed his opinion that he was a 'sneak;' and furthermore announced his intention of coming to see him hanged, whenever that desirable event should take place; and entered upon various other topics of petty annoyance, like a malicious and ill-conditioned charity-boy as he was. But, none of these taunts producing the desired effect of making Oliver cry, Noah attempted to be more facetious still; and in this attempt, did what many small wits, with far greater reputations than Noah, sometimes do to this day, when they want to be funny. He got rather personal. 10 15

'Work'us,' said Noah, 'how's your mother?'

'She's dead,' replied Oliver; 'don't you say anything about her to me!'

Oliver's colour rose as he said this; he breathed quickly; and there was a curious working of the mouth and nostrils, which Mr Claypole thought must be the immediate precursor of a violent fit of crying. Under this impression he returned to the charge. 20

'What did she die of, Work'us?' said Noah.

'Of a broken heart, some of our old nurses told me,' replied Oliver: more as if he were talking to himself, than answering Noah. 'I think I know what it must be to die of that!' 25

'Tol de rol lol lol, right fol lairy, Work'us,' said Noah, as a tear rolled down Oliver's cheek. 'What's set you a snivelling now?'

'Not *you*,' replied Oliver, hastily brushing the tear away. 'Don't think it.'

'Oh, not me, eh!' sneered Noah.

'No, not you,' replied Oliver, sharply. 'There; that's enough. Don't say anything more to me about her; you'd better not!' 30

'Better not!' exclaimed Noah. 'Well! Better not! Work'us, don't be impudent. *Your* mother, too! She was a nice 'un, she was. Oh, Lor!' And here, Noah nodded his head expressively; and curled up as much of his small red nose as muscular action could collect together, for the occasion. 35

'Yer know, Work'us,' continued Noah, emboldened by Oliver's silence, and speaking in a jeering tone of affected pity: of all tones the most annoying: 'Yer know, Work'us, it can't be helped now; and of course yer couldn't help it then; and I'm very sorry for it; and I'm sure we all are, and pity yer very much. But yer must know, Work'us, yer mother was a regular right-down bad 'un.' 40

'What did you say?' inquired Oliver, looking up very quickly.

'A regular right-down bad 'un, Work'us,' replied Noah, coolly. 'And it's a great deal better, Work'us, that she died when she did, or else she'd have been hard labouring in Bridewell, or transported, or hung; which is more likely than either, isn't it?' 45

Crimson with fury, Oliver started up, overthrew the chair and table; seized Noah by the throat; shook him, in the violence of his rage, till his teeth chattered in his head; and, collecting his whole force into one heavy blow, felled him to the ground.

(from Chapter 6)

EMILY DICKINSON: Selected Poems

- 4 **Either** (a) Discuss some of the effects created by Dickinson's presentation of death. 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.

A narrow Fellow in the Grass

A narrow Fellow in the Grass
Occasionally rides –
You may have met Him – did you not
His notice sudden is –

The Grass divides as with a Comb – 5
A spotted shaft is seen –
And then it closes at your feet
And opens further on –

He likes a Boggy Acre
A Floor too cool for Corn – 10
Yet when a Boy, and Barefoot –
I more than once at Noon
Have passed, I thought, a Whip lash
Unbraiding in the Sun
When stooping to secure it 15
It wrinkled, and was gone –

Several of Nature's People
I know, and they know me –
I feel for them a transport
Of cordiality – 20

But never met this Fellow
Attended, or alone
Without a tighter breathing
And Zero at the Bone –

THOMAS HARDY: *Tess of the D'Urbervilles*

- 5 Either (a)** Alec D'Urberville says: 'Hang it, I am not going to feel responsible for my deeds and passions.'

With his comment in mind, discuss Hardy's presentation of Alec D'Urberville in *Tess of the D'Urbervilles*.

- Or (b)** Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Hardy's presentation of Angel and his family.

Angel Clare rises out of the past not altogether as a distinct figure, but as an appreciative voice, a long regard of fixed, abstracted eyes, and a mobility of mouth somewhat too small and delicately lined for a man's, though with an unexpectedly firm close of the lower lip now and then; enough to do away with any suggestion of indecision. Nevertheless, something nebulous, preoccupied, vague, in his bearing and regard, marked him as one who probably had no very definite aim or concern about his material future. Yet as a lad people had said of him that he was one who might do anything if he tried. 5

He was the youngest son of his father, a poor parson at the other end of the county, and had arrived at Talbothays Dairy as a six months' pupil, after going the round of some other farms, his object being to acquire a practical skill in the various processes of farming, with a view either to the Colonies, or the tenure of a home-farm, as circumstances might decide. 10

His entry into the ranks of the agriculturists and breeders was a step in the young man's career which had been anticipated neither by himself nor by others. 15

Mr Clare the elder, whose first wife had died and left him a daughter, married a second late in life. This lady had somewhat unexpectedly brought him three sons, so that between Angel, the youngest, and his father the vicar there seemed to be almost a missing generation. Of these boys the aforesaid Angel, the child of his old age, was the only son who had not taken a University degree, though he was the single one of them whose early promise might have done full justice to an academical training. 20

Some three years before Angel's appearance at the Marlott dance, on a day when he had left school and was pursuing his studies at home, a parcel came to the vicarage from the local bookseller's, directed to the Reverend James Clare. The vicar having opened it and found it to contain a book, read a few pages; whereupon he jumped up from his seat and went straight to the shop with the book under his arm. 25

'Why has this been sent to my house?' he asked peremptorily, holding up the volume. 30

'It was ordered, sir.'

'Not by me, or any one belonging to me, I am happy to say.'

The shopkeeper looked into his order-book.

'Oh, it has been misdirected, sir,' he said. 'It was ordered by Mr Angel Clare, and should have been sent to him.' 35

Mr Clare winced as if he had been struck. He went home pale and dejected, and called Angel into his study.

'Look into this book, my boy,' he said. 'What do you know about it?'

'I ordered it,' said Angel simply. 40

'What for?'

'To read.'

'How can you think of reading it?'

'How can I? Why – it is a system of philosophy. There is no more moral, or even religious, work published.' 45

'Yes – moral enough; I don't deny that. But religious! – and for *you*, who intend to be a minister of the Gospel!'

'Since you have alluded to the matter, father,' said the son, with anxious thought upon his face, 'I should like to say, once for all, that I should prefer not to take Orders. I fear I could not conscientiously do so. I love the Church as one loves a parent. I shall always have the warmest affection for her. There is no institution for whose history I have a deeper admiration; but I cannot honestly be ordained her minister, as my brothers are, while she refuses to liberate her mind from an untenable redemptive theolatriy.' 50

It had never occurred to the straightforward and simple-minded Vicar that one of his own flesh and blood could come to this! He was stultified, shocked, paralyzed. And if Angel were not going to enter the Church, what was the use of sending him to Cambridge? 55

(from Chapter 18)

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

- 6 **Either** (a) Discuss some of the ways Milton explores the relationship between Jesus and Adam and Eve 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 Adam and Eve in *Paradise Lost, Books IX and X*.

Yet not so strictly hath our Lord imposed
 Labour, as to debar us when we need
 Refreshment, whether food, or talk between,
 Food of the mind, or this sweet intercourse
 Of looks and smiles, for smiles from reason flow, 5
 To brute denied, and are of love the food,
 Love not the lowest end of human life.
 For not to irksome toil, but to delight
 He made us, and delight to reason joined.
 These paths and bowers doubt not but our joint hands 10
 Will keep from wilderness with ease, as wide
 As we need walk, till younger hands ere long
 Assist us: but if much converse perhaps
 Thee satiate, to short absence I could yield.
 For solitude sometimes is best society, 15
 And short retirement urges sweet return.
 But other doubt possesses me, lest harm
 Befall thee severed from me; for thou know'st
 What hath been warned us, what malicious Foe
 Envyng our happiness, and of his own 20
 Despairing, seeks to work us woe and shame
 By sly assault; and somewhere nigh at hand
 Watches, no doubt, with greedy hope to find
 His wish and best advantage, us asunder,
 Hopeless to circumvent us joined, where each 25
 To other speedy aid might lend at need;
 Whether his first design be to withdraw
 Our fealty from God, or to disturb
 Conjugal love, than which perhaps no bliss
 Enjoyed by us excites his envy more; 30
 Or this, or worse, leave not the faithful side
 That gave thee being, still shades thee and protects.
 The wife, where danger or dishonour lurks,
 Safest and seemliest by her husband stays,
 Who guards her, or with her the worst endures. 35
 To whom the virgin majesty of Eve,
 As one who loves, and some unkindness meets,
 With sweet austere composure thus replied.
 Offspring of Heav'n and earth, and all earth's lord,
 That such an Enemy we have, who seeks 40
 Our ruin, both by thee informed I learn,
 And from the parting angel overheard
 As in a shady nook I stood behind,
 Just then returned at shut of evening flow'rs.
 But that thou shouldst my firmness therefore doubt 45
 To God or thee, because we have a foe

May tempt it, I expected not to hear.
His violence thou fear'st not, being such,
As we, not capable of death or pain,
Can either not receive, or can repel. 50
His fraud is then thy fear, which plain infers
Thy equal fear that my firm faith and love
Can by his fraud be shaken or seduced;
Thoughts, which how found they harbour in thy breast,
Adam, misthought of her to thee so dear? 55

(from Book 9)

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

MARGARET ATWOOD: *The Handmaid's Tale*

- 7 **Either** (a) How far, and in what ways, would you agree that Offred is presented as a trustworthy narrator?
- Or** (b) Analyse the effects of the writing in the following passage, considering how far it is characteristic of Atwood's narrative methods and concerns.

A group of people is coming towards us.

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say?

What else can I

(from Chapter 5)

JACKIE KAY: Selected Poems from *Darling*

- 8 **Either** (a) Discuss some of the ways Kay presents family relationships in her poetry. In your answer you should refer in detail 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.

Away from You

This isn't a memory. It is something I am doing.

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Later, in your time, the rain leaves the dusty town.

BARBARA KINGSOLVER: *The Poisonwood Bible*

- 9 **Either** (a) Discuss some of the ways Kingsolver presents colonial attitudes and actions 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 methods and concerns.

Leah

Here was our problem: Tata Ndu would be very offended if Father turned down his generous offer to marry Rachel.

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There was nervous tension in our household, believe you me.

(from Leah, Book 3: The Judges)

STEPHEN SPENDER: Selected Poems

- 10 Either** (a) In what ways, and with what effects, does Spender create the sense of a particular moment in his poems? You should refer in detail to **three** poems from the selection in your answer.
- Or** (b) Analyse the following poem, considering in what ways it is characteristic of Spender's poetic methods and concerns here and elsewhere in the selection.

No Orpheus, No Eurydice

Nipples of bullets, precipices,

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Here, there, or anywhere.

DEREK WALCOTT: Selected Poems

- 11 **Either** (a) In what ways, and with what effects, does Walcott present his feelings about change in his poems? In your answer you should refer in detail to **three** poems from the selection.
- Or** (b) Analyse Walcott's poetic methods in the following poem, considering in what ways Walcott presents feelings of bitterness here and elsewhere in the selection.

Adam's Song

The adulteress stoned to death,

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you weep within me, as the rain weeps.'

VIRGINIA WOOLF: *Mrs Dalloway*

- 12 **Either** (a) Discuss some of the ways Woolf presents different kinds of fear in the novel.
- Or** (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Woolf's presentation of the relationship between Peter Walsh and Clarissa Dalloway.

'I am in love,' he said, not to her however, but to some one raised up in the dark so that you could not touch her but must lay your garland down on the grass in the dark.

'In love,' he repeated, now speaking rather dryly to Clarissa Dalloway; 'in love with a girl in India.' He had deposited his garland. Clarissa could make what she would of it. 5

'In love!' she said. That he at his age should be sucked under in his little bow-tie by that monster! And there's no flesh on his neck; his hands are red; and he's six months older than I am! her eye flashed back to her; but in her heart she felt, all the same; he is in love. He has that, she felt; he is in love. 10

But the indomitable egotism which for ever rides down the hosts opposed to it, the river which says on, on, on; even though, it admits, there may be no goal for us whatever, still on, on; this indomitable egotism charged her cheeks with colour; made her look very young; very pink; very bright-eyed as she sat with her dress upon her knee, and her needle held to the end of green silk, trembling a little. He was in love! Not with her. With some younger woman, of course. 15

'And who is she?' she asked.

Now this statue must be brought from its height and set down between them.

'A married woman, unfortunately,' he said; 'the wife of a Major in the Indian Army.' 20

And with a curious ironical sweetness he smiled as he placed her in this ridiculous way before Clarissa.

(All the same, he is in love, thought Clarissa).

'She has,' he continued, very reasonably, 'two small children; a boy and a girl; and I have come over to see my lawyers about the divorce.' 25

There they are! he thought. Do what you like with them, Clarissa! There they are! And second by second it seemed to him that the wife of the Major in the Indian Army (his Daisy) and her two small children became more and more lovely as Clarissa looked at them; as if he had set light to a grey pellet on a plate and there had risen up a lovely tree in the brisk sea-salted air of their intimacy (for in some ways no one understood him, felt with him, as Clarissa did) – their exquisite intimacy. 30

She flattered him; she fooled him, thought Clarissa; shaping the woman, the wife of the Major in the Indian Army, with three strokes of a knife. What a waste! What a folly! All his life long Peter had been fooled like that; first getting sent down from Oxford; next marrying the girl on the boat going out to India; now the wife of a Major – thank Heaven she had refused to marry him! Still, he was in love; her old friend, her dear Peter, he was in love. 35

'But what are you going to do?' she asked him. Oh the lawyers and solicitors, Messrs. Hooper and Grateley of Lincoln's Inn, they were going to do it, he said. And he actually pared his nails with his pocket-knife. 40

For Heaven's sake, leave your knife alone! she cried to herself in irrepressible irritation; it was his silly unconventionality, his weakness; his lack of the ghost of a notion what any one else was feeling that annoyed her, had always annoyed her; and now at his age, how silly! 45

I know all that, Peter thought; I know what I'm up against, he thought, running his finger along the blade of his knife, Clarissa and Dalloway and all the rest of

them; but I'll show Clarissa – and then to his utter surprise, suddenly thrown by those uncontrollable forces, thrown through the air, he burst into tears; wept; wept without the least shame, sitting on the sofa, the tears running down his cheeks.

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