
LANGUAGE AND LITERATURE IN ENGLISH

8695/93

Paper 9 Poetry, Prose and Drama

October/November 2017

2 hours

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions, each from a different section.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.



This document consists of **15** printed pages, **1** blank page and **1** insert.

Section A: Poetry

TED HUGHES: *New Selected Poems 1957–1994*

- 1** **Either** (a) Discuss Hughes's presentation of landscape in **two** poems from your selection.
- Or** (b) Comment closely on ways in which the following poem explores the moment of creation.

The Thought-Fox

I imagine this midnight moment's forest:

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ELIZABETH JENNINGS: *Selected Poems*

- 2 **Either** (a) Compare Jennings's presentation of medical care in **two** poems.
Or (b) Comment closely on ways in which the following poem celebrates creation.

In Praise of Creation

That one bird, one star,
 The one flash of the tiger's eye
 Purely assert what they are,
 Without ceremony testify.

Testify to order, to rule— 5
 How the birds mate at one time only,
 How the sky is, for a certain time, full
 Of birds, the moon sometimes cut thinly.

And the tiger trapped in the cage of his skin, 10
 Watchful over creation, rests
 For the blood to pound, the drums to begin,
 Till the tigress' shadow casts

A darkness over him, a passion, a scent,
 The world goes turning, turning, the season
 Sieves earth to its one sure element 15
 And the blood beats beyond reason.

Then quiet, and birds folding their wings,
 The new moon waiting for years to be stared at here,
 The season sinks to satisfied things—
 Man with his mind ajar. 20

Songs of Ourselves, Volume 2

- 3 **Either** (a) Compare ways in which **two** poets explore feelings of rejection.
- Or** (b) Comment closely on ways in which the following poem presents the pains of separation.

Amoretti, Sonnet 86

Since I did leave the presence of my love,
 Many long weary days I have outworn,
 And many nights, that slowly seem'd to move
 Their sad protract from evening until morn.
 For, whenas day the heaven doth adorn,
 I wish that night the noyous day would end:
 And, whenas night hath us of light forlorn,
 I wish that day would shortly reascend.
 Thus I the time with expectation spend,
 And feign my grief with changes to beguile,
 That further seems his term still to extend,
 And maketh every minute seem a mile.
 So sorrow still doth seem too long to last;
 But joyous hours do fly away too fast.

5

10

Edmund Spenser

Section B: Prose

JHUMPA LAHIRI: *The Namesake*

- 4 **Either** (a) Discuss Lahiri's presentation of older generations in the novel.
- Or** (b) Comment closely on ways in which the following passage presents the family's readjustment to life in America after their trip to India.

Kashmiri pencil cups are bought for Ashoke to give to his colleagues at the university. Gogol buys Indian comic books to give to his American friends. On the evening of their departure he watches his parents standing in front of framed pictures of his dead grandparents on the walls, heads bowed, weeping like children. And then the caravan of taxis and Ambassadors comes to whisk them one last time across the city. Their flight is at dawn and so they must leave in darkness, driving through streets so empty they are unrecognizable, a tram with its small single headlight the only other thing that moves. At the airport the row of people who had greeted them, have hosted and fed and fawned over them for all these months, those with whom he shares a name if not his life, assemble once more on the balcony, to wave good-bye. Gogol knows that his relatives will stand there until the plane has drifted away, until the flashing lights are no longer visible in the sky. He knows that his mother will sit silently, staring at the clouds, as they journey back to Boston. But for Gogol, relief quickly replaces any lingering sadness. With relief he peels back the foil covering his breakfast, extracts the silverware from its sealed plastic packaging, asks the British Airways stewardess for a glass of orange juice. With relief he puts on his headset to watch *The Big Chill* and listen to top-forty songs all the way home.

Within twenty-four hours he and his family are back on Pemberton Road, the late August grass in need of trimming, a quart of milk and some bread left by their tenants in the refrigerator, four grocery bags on the staircase filled with mail. At first the Gangulis sleep most of the day and are wide awake at night, gorging themselves on toast at three in the morning, unpacking the suitcases one by one. Though they are home they are disconcerted by the space, by the uncompromising silence that surrounds them. They still feel somehow in transit, still disconnected from their lives, bound up in an alternate schedule, an intimacy only the four of them share. But by the end of the week, after his mother's friends come to admire her new gold and saris, after the eight suitcases have been aired out on the sun deck and put away, after the chanachur is poured into Tupperware and the smuggled mangoes eaten for breakfast with cereal and tea, it's as if they've never been gone. "How dark you've become," his parents' friends say regretfully to Gogol and Sonia. On this end, there is no effort involved. They retreat to their three rooms, to their three separate beds, to their thick mattresses and pillows and fitted sheets. After a single trip to the supermarket, the refrigerator and the cupboards fill with familiar labels: Skippy, Hood, Bumble Bee, Land O' Lakes. His mother enters the kitchen and prepares their meals once again; his father drives the car and mows the lawn and returns to the university. Gogol and Sonia sleep for as long as they want, watch television, make themselves peanut butter and jelly sandwiches at any time of day. Once again they are free to quarrel, to tease each other, to shout and holler and say shut up. They take hot showers, speak to each other in English, ride their bicycles around the neighborhood. They call up their American friends, who are happy enough to see them but ask them nothing about where they've been. And so the eight months are put behind them, quickly shed, quickly forgotten, like clothes worn for a special occasion, or for a season that has passed, suddenly cumbersome, irrelevant to their lives.

Chapter 4

EDITH WHARTON: *The House of Mirth*

- 5 **Either** (a) Discuss the presentation and role of Bertha Dorset in the novel.
- Or** (b) Comment closely on ways in which the following passage presents Percy Gryce and others' attitudes towards him.

Mr Gryce's interest in Americana had not originated with himself: it was impossible to think of him as evolving any taste of his own. An uncle had left him a collection already noted among bibliophiles; the existence of the collection was the only fact that had ever shed glory on the name of Gryce, and the nephew took as much pride in his inheritance as though it had been his own work. Indeed, he gradually came to regard it as such, and to feel a sense of personal complacency when he chanced on any reference to Gryce Americana. Anxious as he was to avoid personal notice, he took, in the printed mention of his name, a pleasure so exquisite and excessive that it seemed a compensation for his shrinking from publicity. 5

To enjoy the sensation as often as possible, he subscribed to all the reviews dealing with book-collecting in general, and American history in particular, and as allusions to his library abounded in the pages of these journals, which formed his only reading, he came to regard himself as figuring prominently in the public eye, and to enjoy the thought of the interest which would be excited if the persons he met in the street, or sat among in travelling, were suddenly to be told that he was the possessor of the Gryce Americana. 10 15

Most timidities have such secret compensations, and Miss Bart was discerning enough to know that the inner vanity is generally in proportion to the outer self-depreciation. With a more confident person she would not have dared to dwell so long on one topic, or to show such exaggerated interest in it; but she had rightly guessed that Mr Gryce's egoism was a thirsty soil, requiring constant nurture from without. Miss Bart had the gift of following an undercurrent of thought while she appeared to be sailing on the surface of conversation; and in this case her mental excursion took the form of a rapid survey of Mr Percy Gryce's future as combined with her own. The Gryces were from Albany, and but lately introduced to the metropolis, where the mother and son had come, after old Jefferson Gryce's death, to take possession of his house in Madison Avenue – an appalling house, all brown stone without and black walnut within, with the Gryce library in a fireproof annex that looked like a mausoleum. Lily, however, knew all about them: young Mr Gryce's arrival had fluttered the maternal breasts of New York, and when a girl has no mother to palpitate for her she must needs be on the alert for herself. Lily, therefore, had not only contrived to put herself in the young man's way, but had made the acquaintance of Mrs Gryce, a monumental woman with the voice of a pulpit orator and a mind preoccupied with the iniquities of her servants, who came sometimes to sit with Mrs Peniston and learn from that lady how she managed to prevent the kitchen-maid's smuggling groceries out of the house. Mrs Gryce had a kind of impersonal benevolence: cases of individual need she regarded with suspicion, but she subscribed to Institutions when their annual reports showed an impressive surplus. Her domestic duties were manifold, for they extended from furtive inspections of the servants' bedrooms to unannounced descents to the cellar; but she had never allowed herself many pleasures. Once, however, she had had a special edition of the Sarum Rule printed in rubric and presented to every clergyman in the diocese; and the gilt album in which their letters of thanks were pasted formed the chief ornament of her drawing-room table. 20 25 30 35 40

Percy had been brought up in the principles which so excellent a woman was sure to inculcate. Every form of prudence and suspicion had been grafted on a nature originally reluctant and cautious, with the result that it would have seemed hardly needful for Mrs Gryce to extract his promise about the overshoes, so little 45

likely was he to hazard himself abroad in the rain. After attaining his majority, and coming into the fortune which the late Mr Gryce had made out of a patent device for excluding fresh air from hotels, the young man continued to live with his mother in Albany, but on Jefferson Gryce's death, when another large property passed into her son's hands, Mrs Gryce thought that what she called his 'interests' demanded his presence in New York. She accordingly installed herself in the Madison Avenue house, and Percy, whose sense of duty was not inferior to his mother's, spent all his weekdays in the handsome Broad Street office where a batch of pale men on small salaries had grown grey in the management of the Gryce estate, and where he was initiated with becoming reverence into every detail of the art of accumulation. 50 55

Book 1, Chapter 2

Stories of Ourselves

- 6 **Either** (a) Compare some of the ways in which **two** stories present moments of surprise.
- Or** (b) Comment closely on ways in which the following passage from *Meteor* creates its unusual point of view.

Extract from Onns's Journal:

This is a terrible place! As though we were condemned to some fantastic hell. Can this be our beautiful blue planet that beckoned us so bravely? We cannot understand, we are utterly bewildered, our minds reel with the horror of this place. We, the flower of civilisation, now cower before the hideous monstrosities that face us. How can we ever hope to bring order into such a world as this? 5

We are hiding now in a dark cavern while Iss, our leader, consults to decide our best course. None of us envies him his responsibility. What provisions can a man make against not only the unknown, but the incredible? Nine hundred and sixty-four of us depend on him. There were a thousand: this is the way it happened. 10

I heard the drill stop, then there was a clanking as it was dismantled and drawn from the long shaft it had bored. Soon after that came the call for assembly. We crawled out of our compartments, collected our personal belongings, and met in the centre hall. Sunss, our leader then, himself called the roll. Everyone answered except four poor fellows who had not stood the strain of the journey. Then Sunss made a brief speech. 15

He reminded us that what had been done was irrevocable. No one yet knew what awaited us outside the Globe. If it should somehow happen that our party was divided, each group must elect its leader and act independently until contact with the rest was re-established.

'We need long courage, not brief bravery,' he said. 'Not heroics. We have to think of ourselves always as the seed of the future; and every grain of that seed is precious.' 20

He hammered home the responsibility to all of us.

'We do not know, and we shall never know, how the other globes may have fared. So, not knowing, we must act as though we alone had survived, and as if all that Forta has ever stood for is in our hands alone.' 25

It was he who led the way down the newly-bored passage, and he who first set foot in the new land. I followed with the rest, filled with such a conflict of feelings as I have never known before.

And this world into which we have emerged: how can I describe it in all its alien qualities? 30

To begin with; it was gloomy and shadowed – and yet it was not night-time. Such light as there was came from a vast, grey panel hanging in the dusky sky. From where we stood it appeared trapezoid, but I suspect that was a trick of perspective, and that it was in fact a square, bisected twice, by two dark bars, into four smaller squares. In the murk over our heads it was possible to make out dimly-faint darker lines intersecting at strange angles. I could not guess at their significance. 35

The ground we stood on was like nothing I had known. It was a vast level plain, but ridged, and covered with small, loose boulders. The ridges were somewhat like strata that had been laid side by side instead of one on another. They lay all one way, disappearing into gloomy distance before and behind. Close beside us was a crevasse, as wide as my own height, also running either way, in a perfectly straight line. Some considerable distance beyond it was another, similar crevasse running exactly parallel to it, and beyond that a third, and an indication of a fourth. 40 45

The man beside me was nervous. He muttered something about a geometrical world lit by a square sun.

'Rubbish!, I told him shortly.

'Then how do you explain it?' he asked.

'I do not rush into swift, facile explanations,' I told him. 'I observe, and then, when I have gathered enough data, I deduce.'

50

'What do you deduce from a square sun?' he asked, but I ignored him.

Soon we were all assembled outside the Globe, and waiting for Sunss to give directions. He was just about to speak when we were interrupted by a strange sound – a kind of regular soft padding, sometimes with a rasping scratch accompanying it. There was something ominous about it, and for a moment we were all frozen with apprehension – then, before we could move, the most fearsome monster emerged from behind our Globe.

55

Every historic travellers' tale pales beside the reality of the thing we faced. Never would I have believed that such a creature could exist had I not seen it for myself. The first we saw of it was an enormous face, thrusting round the side of the Globe, hanging in the air far above us. It was a sight to make the bravest shudder.

60

It was black, too, so that in the darkness it was difficult to be certain of its outline; but it widened across the top, and above the head itself one seemed to catch a glimpse of two towering pointed ears. It looked down on us out of two vast, glowing eyes set somewhat aslant.

65

Meteor

Section C: Drama

AMA ATA AIDOO: The Dilemma of a Ghost and Anowa

- 7 **Either** (a) In what ways, and with what effects, does Aidoo present women's attitudes towards having children in these plays?
- Or** (b) With close attention to detail, discuss the dramatic presentation of Anowa's state of mind at this point in the play.

[When the tumult has died down, ANOWA enters from upper left and sits on one side of the chairs in the central hall.]

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They have forgotten!

Phase 3, *Anowa*

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 8 **Either** (a) Discuss Shakespeare's presentation of the conflict between duty and pleasure in the play *Antony and Cleopatra*.
- Or** (b) Discuss Shakespeare's dramatic presentation of Cleopatra's state of mind at this point in the play. You should make close reference to both language and action.

<i>Mardian:</i>	What's your Highness' pleasure?	
<i>Cleopatra:</i>	Not now to hear thee sing; I take no pleasure In aught an eunuch has. 'Tis well for thee That, being unseminar'd, thy freer thoughts May not fly forth of Egypt. Hast thou affections?	5
<i>Mardian:</i>	Yes, gracious madam.	
<i>Cleopatra:</i>	Indeed?	
<i>Mardian:</i>	Not in deed, madam; for I can do nothing But what indeed is honest to be done. Yet have I fierce affections, and think What Venus did with Mars.	10
<i>Cleopatra:</i>	O Charmian, Where think'st thou he is now? Stands he or sits he? Or does he walk? or is he on his horse? O happy horse, to bear the weight of Antony! Do bravely, horse; for wot'st thou whom thou mov'st? The demi-Atlas of this earth, the arm And burgonet of men. He's speaking now, Or murmuring 'Where's my serpent of old Nile?' For so he calls me. Now I feed myself With most delicious poison. Think on me, That am with Phoebus' amorous pinches black, And wrinkled deep in time? Broad-fronted Caesar, When thou wast here above the ground, I was A morsel for a monarch; and great Pompey Would stand and make his eyes grow in my brow; There would he anchor his aspect and die With looking on his life. [Enter ALEXAS.]	15 20 25
<i>Alexas:</i>	Sovereign of Egypt, hail!	30
<i>Cleopatra:</i>	How much unlike art thou Mark Antony! Yet, coming from him, that great medicine hath With his tinct gilded thee. How goes it with my brave Mark Antony?	
<i>Alexas:</i>	Last thing he did, dear Queen, He kiss'd – the last of many doubled kisses – This orient pearl. His speech sticks in my heart.	35
<i>Cleopatra:</i>	Mine ear must pluck it thence.	
<i>Alexas:</i>	'Good friend,' quoth he 'Say the firm Roman to great Egypt sends This treasure of an oyster; at whose foot, To mend the petty present, I will piece Her opulent throne with kingdoms. All the East,	40

- Say thou, shall call her mistress.' So he nodded,
And soberly did mount an arm-gaunt steed, 45
Who neigh'd so high that what I would have spoke
Was beastly dumb'd by him.
- Cleopatra:* What, was he sad or merry?
- Alexas:* Like to the time o' th' year between the extremes
Of hot and cold; he was nor sad nor merry. 50
- Cleopatra:* O well-divided disposition! Note him,
Note him, good Charmian; 'tis the man; but note him!
He was not sad, for he would shine on those
That make their looks by his; he was not merry,
Which seem'd to tell them his remembrance lay 55
In Egypt with his joy; but between both.
O heavenly mingle! Be'st thou sad or merry,
The violence of either thee becomes,
So does it no man else. Met'st thou my posts?
- Alexas:* Ay, madam, twenty several messengers. 60
Why do you send so thick?
- Cleopatra:* Who's born that day
When I forget to send to Antony
Shall die a beggar. Ink and paper, Charmian.
Welcome, my good Alexas. Did I, Charmian,
Ever love Caesar so? 65
- Charmian:* O that brave Caesar!
- Cleopatra:* Be chok'd with such another emphasis!
Say 'the brave Antony'.
- Charmian:* The valiant Caesar! 70
- Cleopatra:* By Isis, I will give thee bloody teeth
If thou with Caesar paragon again
My man of men.

Act 1, Scene 5

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 9 **Either** (a) Discuss Friel's dramatic presentation of Ireland in the play.
- Or** (b) How, and with what dramatic effects, does Friel present Gar's situation at this point in the play? You should comment closely on both the language and the action.

[Kitchen in the home of County Councillor S. B. O'Donnell who owns a general shop.]

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here I come, rightah backah where Ah started from –’
‘Philadelphia,

Episode 1

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