



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
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LITERATURE IN ENGLISH

9695/05

Paper 5 Shakespeare and other pre-20th Century Authors

May/June 2008

2 hours

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

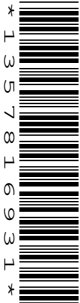
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **one** question from Section A and **one** question from Section B.

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

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



This document consists of **14** printed pages and **2** blank pages.



Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *King Lear*

- 1 **Either** (a) 'A play of unrelieved violence, of both language and action.'
Discuss your response to the play *King Lear* in the light of this comment.
- Or** (b) Paying close attention to the language, tone and action, write a critical appreciation of the following passage, discussing its significance to the play as a whole.

<i>Cordelia:</i>	How does my royal lord? How fares your Majesty?	
<i>Lear:</i>	You do me wrong to take me out o' th' grave. Thou art a soul in bliss; but I am bound Upon a wheel of fire, that mine own tears Do scald like molten lead.	5
<i>Cordelia:</i>	Sir, do you know me?	
<i>Lear:</i>	You are a spirit, I know. Where did you die?	
<i>Cordelia:</i>	Still, still far wide!	
<i>Doctor:</i>	He's scarce awake; let him alone awhile.	
<i>Lear:</i>	Where have I been? Where am I? Fair daylight? I am mightily abus'd. I should e'en die with pity To see another thus. I know not what to say. I will not swear these are my hands. Let's see. I feel this pin prick. Would I were assur'd Of my condition!	10 15
<i>Cordelia:</i>	O, look upon me, sir, And hold your hands in benediction o'er me. No, sir you must not kneel.	
<i>Lear:</i>	Pray, do not mock me: I am a very foolish fond old man, Fourscore and upward, not an hour more nor less; And, to deal plainly, I fear I am not in my perfect mind. Methinks I should know you, and know this man; Yet I am doubtful; for I am mainly ignorant What place this is; and all the skill I have Remembers not these garments; nor I know not Where I did lodge last night. Do not laugh at me; For, as I am a man, I think this lady To be my child Cordelia.	20 25 30
<i>Cordelia:</i>	And so I am, I am.	
<i>Lear:</i>	Be your tears wet? Yes, faith. I pray weep not; If you have poison for me I will drink it. I know you do not love me; for your sisters Have, as I do remember, done me wrong: You have some cause, they have not.	35
<i>Cordelia:</i>	No cause, no cause.	
<i>Lear:</i>	Am I in France?	
<i>Kent:</i>	In your own kingdom, sir.	
<i>Lear:</i>	Do not abuse me.	40

Doctor: Be comforted, good madam. The great rage,
You see, is kill'd in him; and yet it is danger
To make him even o'er the time he has lost.
Desire him to go in; trouble him no more
Till further settling.

45

Cordelia: Will't please your Highness walk?

Lear: You must bear with me.
Pray you now, forget and forgive; I am old and foolish.

Act 4, Scene 7

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) Discuss Shakespeare's use of deception and disguise in *Measure for Measure*.
- Or** (b) How satisfying as the ending to the play do you find the following passage? You should pay attention to the language and tone in your answer.

Provost: This is another prisoner that I sav'd,
Who should have died when Claudio lost his head;
As like almost to Claudio as himself.

[Unmuffles Claudio.]

Duke: [To *Isabella*] If he be like your brother, for his sake 5
Is he pardon'd; and for your lovely sake,
Give me your hand and say you will be mine,
He is my brother too. But fitter time for that.
By this Lord Angelo perceives he's safe;
Methinks I see a quick'ning in his eye. 10
Well, Angelo, your evil quits you well.
Look that you love your wife; her worth worth yours.
I find an apt remission in myself;
And yet here's one in place I cannot pardon.
[To *Lucio*] You, sirrah, that knew me for a fool, a coward, 15
One all of luxury, an ass, a madman!
Wherein have I so deserv'd of you
That you extol me thus?

Lucio: Faith, my lord, I spoke it but according to the trick. If you will 20
hang me for it, you may; but I had rather it would please you I
might be whipt.

Duke: Whipt first, sir, and hang'd after.
Proclaim it, Provost, round about the city,
If any woman wrong'd by this lewd fellow –
As I have heard him swear himself there's one 25
Whom he begot with child, let her appear,
And he shall marry her. The nuptial finish'd,
Let him be whipt and hang'd.

Lucio: I beseech your Highness, do not marry me to a whore. Your 30
Highness said even now I made you a duke; good my lord, do
not recompense me in making me a cuckold.

Duke: Upon mine honour, thou shalt marry her.
Thy slanders I forgive; and therewithal
Remit thy other forfeits. Take him to prison;
And see our pleasure herein executed. 35

Lucio: Marrying a punk, my lord, is pressing to death, whipping, and
hanging.

Duke: Slandering a prince deserves it.

[Exeunt Officers with *Lucio*.]

She, Claudio, that you wrong'd, look you restore. 40
Joy to you, Mariana! Love her, Angelo;
I have confess'd her, and I know her virtue.
Thanks, good friend Escalus, for thy much goodness;
There's more behind that is more grate. 45
Thanks, Provost, for thy care and secrecy;
We shall employ thee in a worthier place.
Forgive him, Angelo, that brought you home
The head of Bassanio for Claudio's

Th' offence pardons itself. Dear Isabel,
I have a motion much imports your good;
Whereto if you'll a willing ear incline,
What's mine is yours, and what is yours is mine.
So, bring us to our palace, where we'll show
What's yet behind that's meet you all should know.

[*Exeunt.* 55

Act 5, Scene 1

Section B

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 3 **Either** (a) Discuss the uses and effects of Austen's presentation of the Navy and naval officers in *Persuasion*.
- Or** (b) Write a critical appreciation of the following passage, showing what it adds to your understanding of the Elliot household.

Sir Walter had taken a very good house in Camden-place, a lofty, dignified situation, such as becomes a man of consequence; and both he and Elizabeth were settled there, much to their satisfaction.

Anne entered it with a sinking heart, anticipating an imprisonment of many months, and anxiously saying to herself, "Oh! when shall I leave you again?" A degree of unexpected cordiality, however, in the welcome she received, did her good. Her father and sister were glad to see her, for the sake of shewing her the house and furniture, and met her with kindness. Her making a fourth, when they sat down to dinner, was noticed as an advantage.

Mrs Clay was very pleasant, and very smiling; but her courtesies and smiles were more a matter of course. Anne had always felt that she would pretend what was proper on her arrival; but the complaisance of the others was unlooked for. They were evidently in excellent spirits, and she was soon to listen to the causes. They had no inclination to listen to her. After laying out for some compliments of being deeply regretted in their old neighbourhood, which Anne could not pay, they had only a few faint enquiries to make, before the talk must be all their own. Uppercross excited no interest, Kellynch very little, it was all Bath.

They had the pleasure of assuring her that Bath more than answered their expectations in every respect. Their house was undoubtedly the best in Camden-place; their drawing-rooms had many decided advantages over all the others which they had either seen or heard of; and the superiority was not less in the style of the fitting-up, or the taste of the furniture. Their acquaintance was exceedingly sought after. Every body was wanting to visit them. They had drawn back from many introductions, and still were perpetually having cards left by people of whom they knew nothing.

Here were funds of enjoyment! Could Anne wonder that her father and sister were happy? She might not wonder, but she must sigh that her father should feel no degradation in his change; should see nothing to regret in the duties and dignity of the resident land-holder; should find so much to be vain of in the littlenesses of a town; and she must sigh, and smile, and wonder too, as Elizabeth threw open the folding-doors, and walked with exultation from one drawing-room to the other, boasting of their space, at the possibility of that woman, who had been mistress of Kellynch Hall, finding extent to be proud of between two walls, perhaps thirty feet asunder.

But this was not all which they had to make them happy. They had Mr Elliot, too. Anne had a great deal to hear of Mr Elliot. He was not only pardoned, they were delighted with him.

GEOFFREY CHAUCER: *The Nun's Priest's Prologue and Tale*

- 4 **Either** (a) What does Chaucer's presentation of Pertelote and the hens contribute to the meaning and effects of *The Nun's Priest's Prologue and Tale*?
- Or** (b) Paying close attention to the language and tone, write a critical appreciation of the following passage, relating it to Chaucer's methods and concerns in *The Nun's Priest's Prologue and Tale* as a whole.

This Chauntecleer, whan he gan hym espye,
 He wolde han fled, but that the fox anon
 Seyde, "Gentil sire, allas! wher wol ye gon?
 Be ye affrayed of me that am youre freend?
 Now, certes, I were worse than a feend, 5
 If I to yow wolde harm or vileynye!
 I am nat come youre conseil for t'espye,
 But trewely, the cause of my comynge
 Was oonly for to herkne how that ye synge.
 For trewely, ye have as myrie a stevene 10
 As any aungel hath that is in hevene.
 Therwith ye han in musyk moore feelynge
 Than hadde Boece, or any that kan synge.
 My lord youre fader – God his soule blesse! –
 And eek youre mooder, of hire gentillesse, 15
 Han in myn hous ybeen to my greet ese;
 And certes, sire, ful fayn wolde I yow plese.
 But, for men speke of syngyng, I wol seye, –
 So moote I brouke wel myne eyen tweye, –
 Save yow, I herde nevere man so synge 20
 As dide youre fader in the morwenyng.
 Certes, it was of herte, al that he song.
 And for to make his voys the moore strong,
 He wolde so peyne hym that with bothe his yen
 He moste wynke, so loude he wolde cryen, 25
 And stonden on his tiptoon therwithal,
 And strecche forth his nekke long and smal.
 And eek he was of swich discrecioun
 That ther nas no man in no regioun
 That hym in song or wisdom myghte passe. 30
 I have wel rad in 'Daun Burnel the Asse,'
 Among his vers, how that ther was a cok,
 For that a preestes sone yaf hym a knock
 Upon his leg whil he was yong and nyce,
 He made hym for to lese his benefice. 35
 But certeyn, ther nys no comparisoun
 Bitwixe the wisdom and discrecioun
 Of youre fader and of his subtiltee.
 Now syngeth, sire, for seinte charitee;
 Lat se, konne ye youre fader countrefete?" 40

This Chauntecleer his wynges gan to bete,
 As man that koude his traysoun nat espie,
 So was he ravysshed with his flaterie.

- 5 **Either** (a) Discuss the significance and effects of having David Copperfield tell his own story.
- Or** (b) Write a critical appreciation of the following passage, showing what it contributes to your understanding of the role and characterisation of Aunt Betsey Trotwood.

My aunt went on with a quiet enjoyment, in which there was very little affectation, if any; drinking the warm ale with a teaspoon, and soaking her strips of toast in it.

"Trot," said she, "I don't care for strange faces in general, but I rather like that Barkis of yours, do you know!"

"It's better than a hundred pounds to hear you say so!" said I. 5

"It's a most extraordinary world," observed my aunt, rubbing her nose; "how that woman ever got into it with that name, is unaccountable to me. It would be much more easy to be born a Jackson, or something of that sort, one would think."

"Perhaps she thinks so, too; it's not her fault," said I.

"I suppose not," returned my aunt, rather grudging the admission; "but it's very aggravating. However, she's Barkis *now*. That's some comfort. Barkis is uncommonly fond of you, Trot." 10

"There is nothing she would leave undone to prove it," said I.

"Nothing, I believe," returned my aunt. "Here, the poor fool has been begging and praying about handing over some of her money – because she has got too much of it! A simpleton!" 15

My aunt's tears of pleasure were positively trickling down into the warm ale.

"She's the most ridiculous creature that ever was born," said my aunt. "I knew, from the first moment when I saw her with that poor dear blessed baby of a mother of yours, that she was the most ridiculous of mortals. But there are good points in Barkis!" 20

Affecting to laugh, she got an opportunity of putting her hand to her eyes. Having availed herself of it, she resumed her toast and her discourse together.

"Ah! Mercy upon us!" sighed my aunt. "I know all about it, Trot! Barkis and myself had quite a gossip while you were out with Dick. I know all about it. I don't know where these wretched girls expect to go to, for my part. I wonder they don't knock out their brains against – against mantelpieces," said my aunt; an idea which was probably suggested to her by her contemplation of mine. 25

"Poor Emily!" said I.

"Oh, don't talk to me about poor," returned my aunt. "She should have thought of that, before she caused so much misery! Give me a kiss, Trot. I am sorry for your early experience." 30

As I bent forward, she put her tumbler on my knee to detain me, and said:

"Oh, Trot, Trot! And so you fancy yourself in love! Do you?"

"Fancy, aunt!" I exclaimed, as red as I could be. "I adore her with my whole soul!" 35

THOMAS HARDY: *The Mayor of Casterbridge*

- 6 **Either** (a) 'He towers above the other male characters in the book – a true hero.'
What is your view of the role and characterisation of Henchard in the light of this comment?
- Or** (b) Paying close attention to the language and tone, write a critical appreciation of the following passage, showing its significance to the novel as a whole.

A conjecture that her visitor might be some other person had, indeed, flashed through Lucetta's mind when she was on the point of bursting out; but it was just too late to recede.

He was years younger than the Mayor of Casterbridge: fair, fresh, and slenderly handsome. He wore genteel cloth leggings with white buttons, polished boots with infinite lace holes, light cord breeches under a black velveteen coat and waistcoat; and he had a silver-topped switch in his hand. Lucetta blushed, and said with a curious mixture of pout and laugh on her face – 'O, I've made a mistake!' 5

The visitor, on the contrary, did not laugh half a wrinkle.

'But I'm very sorry!' he said, in deprecating tones. 'I came and I inquired for Miss Henchard, and they showed me up heere, and in no case would I have caught ye so unmannerly if I had known!' 10

'I was the unmannerly one,' said she.

'But is it that I have come to the wrong house, madam?' said Mr Farfrae, blinking a little in his bewilderment and nervously tapping his legging with his switch. 15

'O no, sir, – sit down. You must come and sit down now you are here,' replied Lucetta kindly, to relieve his embarrassment. 'Miss Henchard will be here directly.'

Now this was not strictly true; but that something about the young man – that hyberborean crispness, stringency, and charm, as of a well-braced musical instrument, which had awakened the interest of Henchard, and of Elizabeth-Jane, and of the Three Mariners' jovial crew, at sight, made his unexpected presence here attractive to Lucetta. He hesitated, looked at the chair, thought there was no danger in it (though there was), and sat down. 20

Farfrae's sudden entry was simply the result of Henchard's permission to him to see Elizabeth if he were minded to woo her. At first he had taken no notice of Henchard's brusque letter; but an exceptionally fortunate business transaction put him on good terms with everybody, and revealed to him that he could undeniably marry if he chose. Then who so pleasing, thrifty, and satisfactory in every way as Elizabeth-Jane? Apart from her personal recommendations a reconciliation with his former friend Henchard would, in the natural course of things, flow from such a union. He therefore forgave the Mayor his curtness; and this morning on his way to the fair he had called at her house, where he learnt that she was staying at Miss Templeman's. A little stimulated at not finding her ready and waiting – so fanciful are men! – he hastened on to High-Place Hall to encounter not Elizabeth but its mistress herself. 25 30 35

'The fair today seems a large one,' she said when, by a natural deviation, their eyes sought the busy scene without. 'Your numerous fairs and markets keep me interested. How many things I think of while I watch from here!'

He seemed in doubt how to answer, and the babble without reached them as they sat – voices as of wavelets on a lopping sea, one ever and anon rising above the rest. 'Do you look out often?' he asked. 40

'Yes – very often.'

'Do you look for any one you know?'

Why should she have answered as she did?

'I look as at a picture merely. But,' she went on, turning pleasantly to him, 'I may do so now – I may look for you.' 45

ANDREW MARVELL: *Selected Poems* (from *The Metaphysical Poets* ed. Gardin

- 7 **Either** (a) In what ways and with what effects does Marvell explore opposing points in his poetry? You should refer to at least **three** of his poems from your selection in your answer.
- Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of the following poem.

The Definition of Love

My Love is of a birth as rare
As 'tis for object strange and high:
It was begotten by despair
Upon Impossibility.

Magnanimous Despair alone 5
Could show me so divine a thing,
Where feeble Hope could ne'r have flown
But vainly flapt its Tinsel Wing.

And yet I quickly might arrive 10
Where my extended Soul is fixt,
But Fate does Iron wedges drive,
And alwaies crouds it self betwixt.

For Fate with jealous Eye does see 15
Two perfect Loves; nor lets them close:
Their union would her ruine be,
And her Tyrannick pow'r depose.

And therefore her Decrees of Steel 20
Us as the distant Poles have plac'd,
(Though Loves whole World on us doth wheel)
Not by themselves to be embrac'd.

Unless the giddy Heaven fall,
And Earth some new Convulsion tear;
And, us to joyn, the World should all
Be cramp'd into a *Planisphere*.

As Lines so Loves *oblique* may well 25
Themselves in every Angle greet:
But ours so truly *Paralel*,
Though infinite can never meet.

Therefore the Love which us doth bind 30
But Fate so enviously debarrs,
Is the Conjunction of the Mind,
And Opposition of the Stars.

- 8 **Either** (a) Swift wrote, 'Corruptions in religion and politics may be proper topics for this satire'.
Discuss your response to *Gulliver's Travels* in the light of this claim.
- Or** (b) Write a critical appreciation of the following passage, relating it to Swift's methods and concerns in the rest of *Gulliver's Travels*.

I was complaining of a small fit of the colic, upon which my conductor led me into a room, where a great physician resided, who was famous for curing that disease by contrary operations from the same instrument. He had a large pair of bellows with a long slender muzzle of ivory. This he conveyed eight inches up the anus, and drawing in the wind, he affirmed he could make the guts as lank as a dried bladder. But when the disease was more stubborn and violent, he let in the muzzle while the bellows were full of wind, which he discharged into the body of the patient, then withdrew the instrument to replenish it, clapping his thumb strongly against the orifice of the fundament; and this being repeated three or four times, the adventitious wind would rush out, bringing the noxious along with it (like water put into a pump), and the patient recover. I saw him try both experiments upon a dog, but could not discern any effect from the former. After the latter, the animal was ready to burst, and made so violent a discharge, as was very offensive to me and my companions. The dog died on the spot, and we left the doctor endeavouring to recover him by the same operation. 5

I visited many other apartments, but shall not trouble my reader with all the curiosities I observed, being studious of brevity. 10

I had hitherto seen only one side of the Academy, the other being appropriated to the advancers of speculative learning, of whom I shall say something when I have mentioned one illustrious person more, who is called among them *the universal artist*. He told us he had been thirty years employing his thoughts for the improvement of human life. He had two large rooms full of wonderful curiosities, and fifty men at work. Some were condensing air into a dry tangible substance, by extracting the nitre, and letting the aqueous or fluid particles percolate; others softening marble for pillows and pin-cushions; others petrifying the hoofs of a living horse to preserve them from foundering. The artist himself was at that time busy upon two great designs; the first, to sow land with chaff, wherein he affirmed the true seminal virtue to be contained, as he demonstrated by several experiments which I was not skilful enough to comprehend. The other was, by a certain composition of gums, minerals, and vegetables outwardly applied, to prevent the growth of wool upon two young lambs; and he hoped in a reasonable time to propagate the breed of naked sheep all over the kingdom. 20 25 30

ALFRED LORD TENNYSON: *Selected Poems*

- 9 **Either** (a) Discuss the uses and effects of nature and natural images in Tennyson's
You should refer to at least **three** poems in your answer.
- Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of
the following passage from *Godiva*, relating it to other poems in your selection.

Then fled she to her inmost bower, and there
Unclasped the wedded eagles of her belt,
The grim Earl's gift; but ever at a breath
She lingered, looking like a summer moon
Half-dipt in cloud: anon she shook her head, 5
And showered the rippled ringlets to her knee;
Unclad herself in haste; adown the stair
Stole on; and, like a creeping sunbeam, slid
From pillar unto pillar, until she reached 10
The gateway; there she found her palfrey trapt
In purple blazoned with armorial gold.

Then she rode forth, clothed on with chastity:
The deep air listened round her as she rode,
And all the low wind hardly breathed for fear.
The little wide-mouthed heads upon the spout 15
Had cunning eyes to see: the barking cur
Made her cheek flame: her palfrey's footfall shot
Light horrors through her pulses: the blind walls
Were full of chinks and holes; and overhead
Fantastic gables, crowding, stared: but she 20
Not less through all bore up, till, last, she saw
The white-flowered elder-thicket from the field
Gleam through the Gothic archway in the wall.

Then she rode back, clothed on with chastity:
And one low churl, compact of thankless earth, 25
The fatal byword of all years to come,
Boring a little auger-hole in fear,
Peeped – but his eyes, before they had their will,
Were shrivelled into darkness in his head,
And dropt before him. So the Powers, who wait 30
On noble deeds, cancelled a sense misused;
And she, that knew not, passed: and all at once,
With twelve great shocks of sound, the shameless noon
Was clashed and hammered from a hundred towers,
One after one: but even then she gained 35
Her bower; whence reissuing, robed and crowned,
To meet her lord, she took the tax away
And built herself an everlasting name.

from 'Godiva'

- 10 **Either** (a) Discuss Webster's presentation of the relationship between the Duchess and her brothers (Ferdinand and the Cardinal).
- Or** (b) Paying close attention to the language, imagery and dramatic action of the following passage, show what it contributes to your understanding of the Duchess.

<i>Duchess:</i>	Farewell Cariola, In my last will I have not much to give; A many hungry guests have fed upon me, Thine will be a poor reversion.	
<i>Cariola:</i>	I will die with her.	5
<i>Duchess:</i>	I pray thee look thou giv'st my little boy Some syrup for his cold, and let the girl Say her prayers, ere she sleep. [CARIOLA <i>is forced off.</i>]	
	Now what you please, What death?	10
<i>Bosola:</i>	Strangling: here are your executioners.	
<i>Duchess:</i>	I forgive them: The apoplexy, catarrh, or cough o'th' lungs Would do as much as they do.	15
<i>Bosola:</i>	Doth not death fright you?	
<i>Duchess:</i>	Who would be afraid on't? Knowing to meet such excellent company In th'other world.	
<i>Bosola:</i>	Yet, methinks, The manner of your death should much afflict you, This cord should terrify you?	20
<i>Duchess:</i>	Not a whit: What would it pleasure me, to have my throat cut With diamonds? or to be smothered With cassia? or to be shot to death, with pearls? I know death hath ten thousand several doors For men to take their exits: and 'tis found They go on such strange geometrical hinges, You may open them both ways: any way, for Heaven sake, So I were out of your whispering. Tell my brothers That I perceive death, now I am well awake, Best gift is, they can give, or I can take. I would fain put off my last woman's fault, I'd not be tedious to you.	25
<i>Executioners:</i>	We are ready.	
<i>Duchess:</i>	Dispose my breath how please you, but my body Bestow upon my women, will you?	
<i>Executioners:</i>	Yes.	40
<i>Duchess:</i>	Pull, and pull strongly, for your able strength Must pull down heaven upon me: Yet stay, heaven gates are not so highly arch'd As princes' palaces: they that enter there Must go upon their knees. Come violent death, Serve for mandragora to make me sleep;	45

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Go tell my brothers, when I am laid out,
They then may feed in quiet.
They strangle her.

Act 4, Scene 2

