
LITERATURE IN ENGLISH

9695/53

Paper 5 Shakespeare and other pre-20th Century Texts

May/June 2019

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

At least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

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

Answer **one** question from this section.

Remember, at least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

WILLIAM SHAKESPEARE: *Richard II*

- 1 **Either** (a) In what ways, and with what effects, does Shakespeare present different attitudes to loyalty in the play?
- Or** (b) Paying close attention to language, tone and action, discuss the following passage, showing its significance in the play.

Northumberland: Thy thrice noble cousin,
 Harry Bolingbroke, doth humbly kiss thy hand;
 And by the honourable tomb he swears
 That stands upon your royal grandsire's bones,
 And by the royalties of both your bloods, 5
 Currents that spring from one most gracious head,
 And by the buried hand of warlike Gaunt,
 And by the worth and honour of himself,
 Comprising all that may be sworn or said,
 His coming hither hath no further scope 10
 Than for his lineal royalties, and to beg
 Enfranchisement immediate on his knees;
 Which on thy royal party granted once,
 His glittering arms he will commend to rust,
 His barbed steeds to stables, and his heart 15
 To faithful service of your Majesty.
 This swears he, as he is a prince, is just;
 And as I am a gentleman I credit him.

King Richard: Northumberland, say thus the King returns:
 His noble cousin is right welcome hither; 20
 And all the number of his fair demands
 Shall be accomplish'd without contradiction.
 With all the gracious utterance thou hast
 Speak to his gentle hearing kind commends.
 [To AUMERLE] We do debase ourselves, cousin, do 25
 we not,
 To look so poorly and to speak so fair?
 Shall we call back Northumberland, and send
 Defiance to the traitor, and so die?

Aumerle: No, good my lord; let's fight with gentle words 30
 Till time lend friends, and friends their helpful swords.

King Richard: O God, O God! that e'er this tongue of mine
 That laid the sentence of dread banishment
 On yon proud man should take it off again
 With words of sooth! O that I were as great 35
 As is my grief, or lesser than my name!
 Or that I could forget what I have been!
 Or not remember what I must be now!

Swell'st thou, proud heart? I'll give thee scope to beat,
 Since foes have scope to beat both thee and me. 40

Aumerle: Northumberland comes back from Bolingbroke.

King Richard: What must the King do now? Must he submit?
 The King shall do it. Must he be depos'd?
 The King shall be contented. Must he lose
 The name of king? A God's name, let it go. 45
 I'll give my jewels for a set of beads,
 My gorgeous palace for a hermitage,
 My gay apparel for an almsman's gown,
 My figur'd goblets for a dish of wood,
 My sceptre for a palmer's walking staff, 50
 My subjects for a pair of carved saints,
 And my large kingdom for a little grave,
 A little little grave, an obscure grave –
 Or I'll be buried in the king's high way,
 Some way of common trade, where subjects' feet 55
 May hourly trample on their sovereign's head;
 For on my heart they tread now whilst I live,
 And buried once, why not upon my head?
 Aumerle, thou weep'st, my tender-hearted cousin!
 We'll make foul weather with despised tears; 60
 Our sighs and they shall lodge the summer corn
 And make a dearth in this revolting land.
 Or shall we play the wantons with our woes
 And make some pretty match with shedding tears?
 As thus: to drop them still upon one place 65
 Till they have fretted us a pair of graves
 Within the earth; and, therein laid – there lies
 Two kinsmen digg'd their graves with weeping eyes.
 Would not this ill do well? Well, well, I see
 I talk but idly, and you laugh at me. 70
 Most mighty prince, my Lord Northumberland,
 What says King Bolingbroke? Will his Majesty
 Give Richard leave to live till Richard die?
 You make a leg, and Bolingbroke says ay.

Act 3, Scene 3

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) What, in your view, does Shakespeare's use of different settings contribute to the meaning and effects of *The Winter's Tale*?
- Or** (b) How might an audience react as the following passage unfolds? You should pay close attention to the detail of the writing in your answer.

Florizel: My best train
I have from your Sicilian shores dismiss'd;
Who for Bohemia bend, to signify
Not only my success in Libya, sir,
But my arrival and my wife's in safety 5
Here where we are.

Leontes: The blessed gods
Purge all infection from our air whilst you
Do climate here! You have a holy father,
A graceful gentleman, against whose person, 10
So sacred as it is, I have done sin,
For which the heavens, taking angry note,
Have left me issueless; and your father's blest,
As he from heaven merits it, with you,
Worthy his goodness. What might I have been, 15
Might I a son and daughter now have look'd on,
Such goodly things as you!
[Enter a LORD.]

Lord: Most noble sir,
That which I shall report will bear no credit, 20
Were not the proof so nigh. Please you, great sir,
Bohemia greets you from himself by me;
Desires you to attach his son, who has –
His dignity and duty both cast off –
Fled from his father, from his hopes, and with 25
A shepherd's daughter.

Leontes: Where's Bohemia? Speak.

Lord: Here in your city; I now came from him.
I speak amazedly; and it becomes
My marvel and my message. To your court 30
Whiles he was hast'ning – in the chase, it seems,
Of this fair couple – meets he on the way
The father of this seeming lady and
Her brother, having both their country quitted
With this young prince. 35

Florizel: Camillo has betray'd me;
Whose honour and whose honesty till now
Endur'd all weathers.

Lord: Lay't so to his charge;
He's with the King your father. 40

Leontes: Who? Camillo?

Lord: Camillo, sir; I spake with him; who now
Has these poor men in question. Never saw I
Wretches so quake. They kneel, they kiss the earth;

	Forswear themselves as often as they speak. Bohemia stops his ears, and threatens them With divers deaths in death.	45
<i>Perdita:</i>	O my poor father! The heaven sets spies upon us, will not have Our contract celebrated.	50
<i>Leontes:</i>	You are married?	
<i>Florizel:</i>	We are not, sir, nor are we like to be; The stars, I see, will kiss the valleys first. The odds for high and low's alike.	
<i>Leontes:</i>	My lord, Is this the daughter of a king?	55
<i>Florizel:</i>	She is, When once she is my wife.	
<i>Leontes:</i>	That 'once', I see by your good father's speed, Will come on very slowly. I am sorry, Most sorry, you have broken from his liking Where you were tied in duty; and as sorry Your choice is not so rich in worth as beauty, That you might well enjoy her.	60
<i>Florizel:</i>	Dear, look up Though Fortune, visible an enemy, Should chase us with my father, pow'r no jot Hath she to change our loves. Beseech you, sir, Remember since you ow'd no more to time Than I do now. With thought of such affections Step forth mine advocate; at your request My father will grant precious things as trifles.	65 70
<i>Leontes:</i>	Would he do so, I'd beg your precious mistress, Which he counts but a trifle.	

Act 5, Scene 1

Section B

Answer **one** question from this section.

Remember, at least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

JANE AUSTEN: *Northanger Abbey*

- 3** **Either** (a) Discuss some of the effects created by Austen’s presentation of relationships between brothers and sisters in the novel.
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing what it contributes to your understanding of the relationship between Catherine and Eleanor.

“My dear Eleanor,” cried Catherine, suppressing her feelings as well as she could, “do not be so distressed. A second engagement must give way to a first. I am very, very sorry we are to part—so soon, and so suddenly too; but I am not offended, indeed I am not. I can finish my visit here you know at any time; or I hope you will come to me. Can you, when you return from this lord’s, come to Fullerton?” 5

“It will not be in my power, Catherine.”

“Come when you can, then.”—

Eleanor made no answer; and Catherine’s thoughts recurring to something more directly interesting, she added, thinking aloud, “Monday—so soon as Monday;—and you *all* go. Well, I am certain of—I shall be able to take leave however. I need not go till just before you do, you know. Do not be distressed, Eleanor, I can go on Monday very well. My father and mother’s having no notice of it is of very little consequence. The General will send a servant with me, I dare say, half the way—and then I shall soon be at Salisbury, and then I am only nine miles from home.” 10 15

“Ah, Catherine! were it settled so, it would be somewhat less intolerable, though in such common attentions you would have received but half what you ought. But—how can I tell you?—To-morrow morning is fixed for your leaving us, and not even the hour is left to your choice; the very carriage is ordered, and will be here at seven o’clock, and no servant will be offered you.” 20

Catherine sat down, breathless and speechless. “I could hardly believe my senses, when I heard it;—and no displeasure, no resentment that you can feel at this moment, however justly great, can be more than I myself—but I must not talk of what I felt. Oh! that I could suggest any thing in extenuation! Good God! what will your father and mother say! After courting you from the protection of real friends to this—almost double distance from your home, to have you driven out of the house, without the considerations even of decent civility! Dear, dear Catherine, in being the bearer of such a message, I seem guilty myself of all its insult; yet, I trust you will acquit me, for you must have been long enough in this house to see that I am but a nominal mistress of it, that my real power is nothing.” 25 30

“Have I offended the General?” said Catherine in a faltering voice.

“Alas! for my feelings as a daughter, all that I know, all that I answer for is, that you can have given him no just cause of offence. He certainly is greatly, very greatly discomposed; I have seldom seen him more so. His temper is not happy, and something has now occurred to ruffle it in an uncommon degree; some disappointment, some vexation, which just at this moment seems important; but which I can hardly suppose you to have any concern in, for how is it possible?” 35

It was with pain that Catherine could speak at all; and it was only for Eleanor's sake that she attempted it. "I am sure," said she, "I am very sorry if I have offended him." 40

Volume 2, Chapter 13

EMILY BRONTË: *Wuthering Heights*

- 4 **Either** (a) Discuss some of the effects of Brontë's presentation of female attitudes towards men in *Wuthering Heights*.
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing its significance to the novel as a whole.

About twelve o'clock that night, was born the Catherine you saw at Wuthering Heights: a puny, seven months' child; and two hours after the mother died, having never recovered sufficient consciousness to miss Heathcliff, or know Edgar. The latter's distraction at his bereavement is a subject too painful to be dwelt on; its after effects showed how deep the sorrow sunk. A great addition, in my eyes, was his being left without an heir. I bemoaned that, as I gazed on the feeble orphan; and I mentally abused old Linton for (what was only natural partiality) the securing his estate to his own daughter, instead of his son's. An unwelcomed infant it was, poor thing! It might have wailed out of life, and nobody cared a morsel, during those first hours of existence. We redeemed the neglect afterwards; but its beginning was as friendless as its end is likely to be. 5

Next morning—bright and cheerful out of doors—stole softened in through the blinds of the silent room, and suffused the couch and its occupant with a mellow, tender glow. Edgar Linton had his head laid on the pillow, and his eyes shut. His young and fair features were almost as deathlike as those of the form beside him, and almost as fixed: but *his* was the hush of exhausted anguish, and *hers* of perfect peace. Her brow smooth, her lids closed, her lips wearing the expression of a smile; no angel in heaven could be more beautiful than she appeared. And I partook of the infinite calm in which she lay: my mind was never in a holier frame than while I gazed on that untroubled image of Divine rest. I instinctively echoed the words she had uttered a few hours before: "Incomparably beyond and above us all! Whether still on earth or now in heaven, her spirit is at home with God!" 10

I don't know if it be a peculiarity in me, but I am seldom otherwise than happy while watching in the chamber of death, should no frenzied or despairing mourner share the duty with me. I see a repose that neither earth nor hell can break, and I feel an assurance of the endless and shadowless hereafter—the Eternity they have entered—where life is boundless in its duration, and love in its sympathy, and joy in its fulness. I noticed on that occasion how much selfishness there is even in a love like Mr. Linton's, when he so regretted Catherine's blessed release! To be sure, one might have doubted, after the wayward and impatient existence she had led, whether she merited a haven of peace at last. One might doubt in seasons of cold reflection, but not then, in the presence of her corpse. It asserted its own tranquillity, which seemed a pledge of equal quiet to its former inhabitants. 15

'Do you believe such people *are* happy in the other world, sir? I'd give a great deal to know.' 20

I declined answering Mrs Dean's question, which struck me as something heterodox. She proceeded:

'Retracing the course of Catherine Linton, I fear we have no right to think she is: but we'll leave her with her Maker.' 25

The master looked asleep, and I ventured soon after sunrise to quit the room and steal out to the pure, refreshing air. The servants thought me gone to shake off the drowsiness of my protracted watch; in reality my chief motive was seeing Mr Heathcliff. 30

Volume 2, Chapter 2

GEOFFREY CHAUCER: *The Franklin's Prologue and Tale*

- 5 **Either** (a) Compare and contrast the roles and characterisation of Aurelius and Arveragus.
- Or** (b) Paying close attention to the poetic methods, discuss the following passage, showing what it contributes to Chaucer's concerns in *The Franklin's Prologue and Tale*.

Hire freendes sawe that it was no disport
 To romen by the see, but discomfort,
 And shopen for to pleyen somwher elles.
 They leden hire by ryveres and by welles,
 And eek in othere places delitables; 5
 They dauncen and they pleyen at ches and tables.
 So on a day, right in the morwe-tyde,
 Unto a gardyn that was ther bisyde,
 In which that they hadde maad hir ordinaunce 10
 Of vitaille and of oother purveiaunce,
 They goon and pleye hem al the longe day.
 And this was on the sixte morwe of May,
 Which May hadde peynted with his softe shoures
 This gardyn ful of leves and of floures;
 And craft of mannes hand so curiously 15
 Arrayed hadde this gardyn, trewely,
 That nevere was ther gardyn of swich prys
 But if it were the verray paradys.
 The odour of floures and the fresshe sighte 20
 Wolde han makid any herte lighte
 That evere was born, but if to greet siknesse
 Or to greet sorwe helde it in distresse,
 So ful it was of beautee with plesaunce.
 At after-dyner gonne they to daunce,
 And synge also, save Dorigen allone, 25
 Which made alwey hir compleint and hir moone,
 For she ne saugh hym on the daunce go
 That was hir housbonde and hir love also.
 But nathelees she moste a tyme abyde
 And with good hope lete hir sorwe slyde. 30

from *The Franklin's Tale*

THOMAS HARDY: *Tess of the d'Urbervilles*

- 6 **Either** (a) What, in your view, is the significance of Hardy's presentation of religion to the novel's meaning and effects?
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing its significance to the novel's concerns.

No sooner did the dark queen hear the soberer richer note of Tess among those of the other work-people than a long smouldering sense of rivalry inflamed her to madness. She sprang to her feet and closely faced the object of her dislike.

'How darest th' laugh at me, hussy!' she cried. 5

'I couldn't really help it when t'others did,' apologized Tess, still tittering.

'Ah, th'st think th' beest everybody, dostn't, because th' beest first favourite with He just now! But stop a bit, my lady, stop a bit! I'm as good as two of such! Look here – here's at 'ee!' 10

To Tess's horror the dark queen began stripping off the bodice of her gown – which for the added reason of its ridiculed condition she was only too glad to be free of – till she had bared her plump neck, shoulders, and arms to the moonshine, under which they looked as luminous and beautiful as some Praxitelean creation, in their possession of the faultless rotundities of a lusty country girl. She closed her fists and squared up at Tess. 15

'Indeed, then, I shall not fight!' said the latter majestically; 'and if I had known you was of that sort, I wouldn't have so let myself down as to come with such a whorage as this is!'

The rather too inclusive speech brought down a torrent of vituperation from other quarters upon fair Tess's unlucky head, particularly from the Queen of Diamonds, who having stood in the relations to d'Urberville that Car had also been suspected of, united with the latter against the common enemy. Several other women also chimed in, with an animus which none of them would have been so fatuous as to show but for the rollicking evening they had passed. Thereupon, finding Tess unfairly browbeaten, the husbands and lovers tried to make peace by defending her; but the result of that attempt was directly to increase the war. 20

Tess was indignant and ashamed. She no longer minded the loneliness of the way and the lateness of the hour; her one object was to get away from the whole crew as soon as possible. She knew well enough that the better among them would repent of their passion next day. They were all now inside the field, and she was edging back to rush off alone when a horseman emerged almost silently from the corner of the hedge that screened the road, and Alec d'Urberville looked round upon them. 30

'What the devil is all this row about, work-folk?' he asked.

The explanation was not readily forthcoming; and, in truth, he did not require any. Having heard their voices while yet some way off he had ridden creepingly forward, and learnt enough to satisfy himself. 35

Tess was standing apart from the rest, near the gate. He bent over towards her. 'Jump up behind me,' he whispered, 'and we'll get shot of the screaming cats in a jiffy!' 40

She felt almost ready to faint, so vivid was her sense of the crisis. At almost any other moment of her life she would have refused such proffered aid and company, as she had refused them several times before; and now the loneliness would not of itself have forced her to do otherwise. But coming as the invitation did at the particular juncture when fear and indignation at these adversaries could be transformed by a spring of the foot into a triumph over them, she abandoned herself to her impulse, climbed the gate, put her toe upon his instep, and scrambled into the 45

saddle behind him. The pair were speeding away into the distant gray by the time that the contentious revellers became aware of what had happened.

The Queen of Spades forgot the stain on her bodice, and stood beside the Queen of Diamonds and the new-married, staggering young woman – all with a gaze of fixity in the direction in which the horse's tramp was diminishing into silence on the road. 50

'What be ye looking at?' asked a man who had not observed the incident.

'Ho-ho-ho!' laughed dark Car.

'Hee-hee-hee!' laughed the tipling bride, as she steadied herself on the arm of her fond husband. 55

'Heu-heu-heu!' laughed dark Car's mother, stroking her moustache as she explained laconically: 'Out of the frying-pan into the fire!'

Chapter 10

ANDREW MARVELL: *Selected Poems*

- 7 **Either** (a) How, and with what effects, does Marvell present human relationships? You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to poetic methods and their effects, discuss the following poem, showing what it contributes to your understanding of Marvell's concerns.

The Mower's Song

- 1
 My mind was once the true survey
 Of all these meadows fresh and gay,
 And in the greenness of the grass
 Did see its hopes as in a glass;
 When Juliana came, and she
 What I do to the grass, does to my thoughts and me. 5
- 2
 But these, while I with sorrow pine,
 Grew more luxuriant still and fine,
 That not one blade of grass you spied,
 But had a flower on either side; 10
 When Juliana came, and she
 What I do to the grass, does to my thoughts and me.
- 3
 Unthankful meadows, could you so
 A fellowship so true forgo,
 And in your gaudy May-games meet, 15
 While I lay trodden under feet?
 When Juliana came, and she
 What I do to the grass, does to my thoughts and me.
- 4
 But what you in compassion ought,
 Shall now by my revenge be wrought: 20
 And flow'rs, and grass, and I and all,
 Will in one common ruin fall.
 For Juliana comes, and she
 What I do to the grass, does to my thoughts and me.
- 5
 And thus, ye meadows, which have been 25
 Companions of my thoughts more green,
 Shall now the heraldry become
 With which I will adorn my tomb;
 For Juliana comes, and she
 What I do to the grass, does to my thoughts and me. 30

Turn over for Question 8.

PERCY BYSSHE SHELLEY: *Selected Poems*

- 8 **Either** (a) How, and with what effects, does Shelley present poets and poetry? You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to poetic methods and their effects, discuss the following extract from *Invocation to Misery*, showing what it contributes to your understanding of Shelley's concerns.

I

Come, be happy!—sit near me,
 Shadow-vested Misery:
 Coy, unwilling, silent bride,
 Mourning in thy robe of pride,
 Desolation—deified!

5

II

Come, be happy!—sit near me:
 Sad as I may seem to thee,
 I am happier far than thou,
 Lady, whose imperial brow
 Is endiademed with woe.

10

III

Misery! we have known each other,
 Like a sister and a brother
 Living in the same lone home,
 Many years—we must live some
 Hours or ages yet to come.

15

IV

'Tis an evil lot, and yet
 Let us make the best of it;
 If love can live when pleasure dies,
 We two will love, till in our eyes
 This heart's Hell seem Paradise.

20

V

Come, be happy!—lie thee down
 On the fresh grass newly mown,
 Where the Grasshopper doth sing
 Merrily—one joyous thing
 In a world of sorrowing!

25

VI

There our tent shall be the willow,
 And mine arm shall be thy pillow;
 Sounds and odours, sorrowful
 Because they once were sweet, shall lull
 Us to slumber, deep and dull.

30

15

VII

Ha! thy frozen pulses flutter
With a love thou darest not utter.
Thou art murmuring—thou art weeping—
Is thine icy bosom leaping
While my burning heart lies sleeping? 35

VIII

Kiss me;—oh! thy lips are cold:
Round my neck thine arms enfold—
They are soft, but chill and dead;
And thy tears upon my head
Burn like points of frozen lead. 40

IX

Hasten to the bridal bed—
Underneath the grave 'tis spread:
In darkness may our love be hid,
Oblivion be our coverlid—
We may rest, and none forbid. 45

from Invocation to Misery

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