



[Turn over

SECTION A

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

YUKIO MISHIMA: *The Sound of Waves*

- 1** Read this extract, and then answer the question that follows it:

Carrying the eight divers who had entered the contest, the boat pulled away from the shore.

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And it was in this same fashion
that the politics of the island were always conducted.

In what ways does Mishima make this such a dramatic and significant moment in the novel? [25]

FEDERICO GARCIA LORCA: *Yerma*

- 2** Read this extract, and then answer the question that follows it:

Yerma: So that's where you've been?

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The pilgrims' chorus is heard.]

How does Lorca make this such a powerfully dramatic ending to the play?

[25]

AMY TAN: *The Bonesetter's Daughter*

- 3** Read this extract, and then answer the question that follows it:

For the journey to the wedding Precious Auntie changed her clothes to her bridal costume, a red jacket and skirt, the fancy headdress with a scarf that she had to drape over her head once she left her father's home.

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and swallowed. She tipped the ladle

Explore how Tan makes this moment in the novel so shocking.

[25]

NIKOLAI GOGOL: *The Government Inspector*

4 Read this extract, and then answer the question that follows it:

<i>Mayor:</i>	Well, Anna Andreevna, how about that, eh? Never imagined anything like that, did you? A fine rich catch, dammit! You have to admit: it's beyond your wildest dreams, isn't it? One moment you're just any old mayor's wife, the next—damn it all!—you're mother-in-law to a fine young devil like that ...	5
<i>Anna Andreevna:</i>	On the contrary; I knew right from the start. It may seem incredible to you, because you're so uncouth. You've never mixed with genteel people before.	
<i>Mayor:</i>	I'm a genteel person myself, I'll have you know. No, but just think, Anna Andreevna, we're birds of quite a different feather now, eh? Flying high we are now, damn it all! Oho, just you wait, I'm going to make it sticky for those toads, those snakes in the grass with their petitioning and informing. Hey, you out there! [<i>Enter CONSTABLE.</i>] Ah, it's you—Ivan Karpovich! Listen: get out there and fetch those shopkeepers, there's a good fellow. I've got them now, the scum! How dare they complain about me! I'll teach those two-faced Jews! You wait, my little doves, I'll give you something to complain about. So far I've only had you by the whiskers: wait till I get hold of your beards! I want the name of every single person who came complaining about me, and every one of those scribbling rats that wrote out their petitions. And make sure the people of this town all know how God has chosen to honour their mayor, that I'm giving my daughter in marriage not to some common squirt, but to a man such as the world has never seen before, a man who can do anything! Anything! Shout it from the rooftops, ring the bells till they crack, this is your mayor's great day! [<i>Exit CONSTABLE.</i>] So what about it, Anna Andreevna? Where do you want to live then? Here or in St P?	10 15 20
<i>Anna Andreevna:</i>	In St Petersburg, of course! You don't imagine one could stay on here!	25 30
<i>Mayor:</i>	If you say St P, St P it shall be. Mind you, it wouldn't be too bad here, either. Expect I'd have to chuck in being mayor, eh, Anna Andreevna?	
<i>Anna Andreevna:</i>	Naturellement! How could one be mayor now?	
<i>Mayor:</i>	I say, Anna Andreevna, do you think I might land a plum job in St Petersburg? You never know, what with his being a crony of all those ministers, and calling at the palace, he could pull a few strings and in time I might end up a general. Eh, what about that, Anna Andreevna? Do you think I'll make it to general?	35
<i>Anna Andreevna:</i>	I should certainly hope so!	40
<i>Mayor:</i>	It'd be capital to be a general, damn it! Complete with sash and all. What sash do you prefer, Anna Andreevna, the red or the blue?	
<i>Anna Andreevna:</i>	The blue, of course.	
<i>Mayor:</i>	Just listen to that! There's nothing wrong with the red, either. You know the great thing about being a general? Suppose you want to travel somewhere: couriers and adjutants gallop on ahead—'Horses! Horses for the General!' All those councillors, captains and mayors just sit and wait and wait for horses and you	45

	don't give a hoot. You're off to dine with the governor and the mayor can sit and stew—ha, ha, ha! [<i>Doubles up with laughter.</i>] That's the best thing about it, damn it!	50
<i>Anna Andreevna:</i>	It's always the coarse things that appeal to you. You'll have to bear in mind that our life is going to be completely different now. No more riff-raff like this lot for your friends. No more dog-crazy judges for you to go hunting with, or Zemlyanikas. You're going to mix with counts and society people, the <i>crème de la crème</i> . And to tell you the truth, I'm not sure how you'll manage: sometimes you come out with the sort of words you'd never hear in the beau monde.	55
<i>Mayor:</i>	So what? Words can do no harm.	
<i>Anna Andreevna:</i>	That may be true for some common-or-garden mayor—but life there's completely different.	60
<i>Mayor:</i>	It certainly is! They have these two fish dishes there—a kind of eels and smelts—it makes your mouth water just to look at them!	
<i>Anna Andreevna:</i>	Huh! Fish—that's all he can think about! But I shall want to have the best house in the capital, and when you come into my room there'll be such an exquisite aroma you'll have to shut your eyes tight. [<i>Screws eyes shut and sniffs.</i>] Ah, that's wonderful!	65
How does Gogol strikingly portray the Mayor and his wife at this moment in the play?		[25]

SONGS OF OURSELVES Volume 2: from Part 2

- 5 Read this poem, and then answer the question that follows it:

The Darkling Thrush

I leant upon a coppice gate
 When Frost was spectre-grey,
 And Winter's dregs made desolate
 The weakening eye of day.
 The tangled bine-stems scored the sky 5
 Like strings of broken lyres,
 And all mankind that haunted nigh
 Had sought their household fires.
 The land's sharp features seemed to be
 The Century's corpse outleant, 10
 His crypt the cloudy canopy,
 The wind his death-lament.
 The ancient pulse of germ and birth
 Was shrunken hard and dry,
 And every spirit upon earth 15
 Seemed fervourless as I.
 At once a voice arose among
 The bleak twigs overhead
 In a full-hearted evensong
 Of joy illimited; 20
 An aged thrush, frail, gaunt and small,
 In blast-beruffled plume,
 Had chosen thus to fling his soul
 Upon the growing gloom.
 So little cause for carolings 25
 Of such ecstatic sound
 Was written on terrestrial things
 Afar or nigh around,
 That I could think there trembled through
 His happy good-night air 30
 Some blessed Hope, whereof he knew
 And I was unaware.

(Thomas Hardy)

How does Thomas Hardy strikingly convey the speaker's state of mind in *The Darkling Thrush*?
[25]

From **STORIES OF OURSELVES** Volume 2

- 6 Read this extract from *The Paper Menagerie* (by Ken Liu), and then answer the question that follows it:

“English,” I said. “Speak English.”
 She tried. “What happen?”
 I pushed the chopsticks and the bowl before me away: stir-fried green peppers with five-spice beef. “We should eat American food.”
 Dad tried to reason. “A lot of families cook Chinese sometimes.” 5
 “We are not other families.” I looked at him. *Other families don’t have moms who don’t belong.*
 He looked away. And then he put a hand on Mom’s shoulder. “I’ll get you a cookbook.”
 Mom turned to me. “*Bu haochi?*” 10
 “English,” I said, raising my voice. “Speak English.”
 Mom reached out to touch my forehead, feeling for my temperature. “*Fashao la?*”
 I brushed her hand away. “I’m fine. Speak English!” I was shouting.
 “Speak English to him,” Dad said to Mom. “You knew this was going to happen someday. What did you expect?” 15
 Mom dropped her hands to her side. She sat, looking from Dad to me, and back to Dad again. She tried to speak, stopped, and tried again, and stopped again.
 “You have to,” Dad said. “I’ve been too easy on you. Jack needs to fit in.”
 Mom looked at him. “If I say ‘love,’ I feel here.” She pointed to her lips. “If I say ‘ai,’ I feel here.” She put her hand over her heart. 20
 Dad shook his head. “You are in America.”
 Mom hunched down in her seat, looking like the water buffalo when Laohu used to pounce on him and squeeze the air of life out of him.
 “And I want some real toys.”
 Dad bought me a full set of Star Wars action figures. I gave the Obi-Wan Kenobi to Mark. 25
 I packed the paper menagerie in a large shoe box and put it under the bed.
 The next morning, the animals had escaped and took over their old favorite spots in my room. I caught them all and put them back into the shoe box, taping the lid shut. But the animals made so much noise in the box that I finally shoved it into the corner of the attic as far away from my room as possible. 30
 If Mom spoke to me in Chinese, I refused to answer her. After a while, she tried to use more English. But her accent and broken sentences embarrassed me. I tried to correct her. Eventually, she stopped speaking altogether if I was around.
 Mom began to mime things if she needed to let me know something. She tried to hug me the way she saw American mothers did on TV. I thought her movements exaggerated, uncertain, ridiculous, graceless. She saw that I was annoyed, and stopped. 35
 “You shouldn’t treat your mother that way,” Dad said. But he couldn’t look me in the eyes as he said it. Deep in his heart, he must have realized that it was a mistake to have tried to take a Chinese peasant girl and expect her to fit in the suburbs of Connecticut.
 Mom learned to cook American style. I played video games and studied French. 40
 Every once in a while, I would see her at the kitchen table studying the plain side of a sheet of wrapping paper. Later a new paper animal would appear on my nightstand and try to cuddle up to me. I caught them, squeezed them until the air went out of them, and then stuffed them away in the box in the attic.

In what ways does Liu memorably portray the narrator and his parents at this moment in the story? [25]

SECTION B

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

YUKIO MISHIMA: *The Sound of Waves*

- 7 Explore the ways in which Mishima vividly portrays the relationship between Shinji and his mother. [25]

FEDERICO GARCIA LORCA: *Yerma*

- 8 How does Lorca's portrayal of men contribute to the dramatic impact of the play?
Do **not** use the extract printed in **Question 2** in answering this question. [25]

AMY TAN: *The Bonesetter's Daughter*

- 9 In what ways does Tan memorably convey LuLing's struggles in adapting to life in America? [25]

NIKOLAI GOGOL: *The Government Inspector*

- 10 How does Gogol make Khlestakov such an entertaining character? [25]

SONGS OF OURSELVES Volume 2: from Part 2

- 11 Explore how Peter Reading vividly depicts the experience of observing whales in *Cetacean*. [25]

From STORIES OF OURSELVES Volume 2

- 12 Explore the ways in which Jamaica Kincaid vividly conveys the narrator's thoughts and feelings about her parents in *A Walk to the Jetty*. [25]

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