



Cambridge IGCSE™

WORLD LITERATURE

0408/31

Paper 3 Set Text

May/June 2025

1 hour 30 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 - Section A: answer **one** question.
 - Section B: answer **one** question.
- Your questions may be on **one** set text or on **two** set texts.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- The number of marks for each question or part question is shown in brackets [].

This document has **16** pages. Any blank pages are indicated.

SECTION A

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

SAMANTA SCHWEBLIN: *Fever Dream*

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

‘David had knelt down in the stream, his shoes were soaked. He’d put his hands in the water and was sucking on his fingers. Then I saw the dead bird. It was very close to David, just a step away. I got scared and yelled at him, and then he got scared, too. He jumped up and fell backward onto his bottom from the fear. My poor David. I went over to him dragging the horse, who neighed and didn’t want to follow me, and somehow I picked him up with just one hand and I fought with both of them until we made it back up the hill. I didn’t tell Omar about any of it. What for? The screwup was over and done with, fixed. But the next morning the horse was lying down. “He’s not there,” said Omar. “He escaped,” and I was about to tell him that he’d already escaped once, but then he saw the horse lying in the pasture. “Shit,” he said. The stallion’s eyelids were so swollen you couldn’t see his eyes. His lips, nostrils, and his whole mouth were so puffy he looked like a different animal, a monstrosity. He barely had the strength to whinny in pain, and Omar said his heart was pounding like a locomotive. He made an urgent call to the vet. Some neighbors came over, everyone was worried and running back and forth, but I went into the house, desperate, and I picked up David, who was still sleeping in his crib, and I locked myself in my room, in bed with him in my arms, to pray. To pray like a crazy woman, pray like I’d never prayed in my life. You’ll be wondering why I didn’t run to the clinic instead of locking myself in the bedroom, but sometimes there’s not enough time to confirm the disaster at hand. Whatever the horse had drunk my David had drunk too, and if the horse was dying then David didn’t have a chance. I knew it with utter clarity, because I had already heard and seen too many things in this town: I had a few hours, or maybe minutes, to find a solution that wasn’t waiting half an hour for some rural doctor who wouldn’t even make it to the clinic in time. I needed someone to save my son’s life, whatever the cost.’

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I steal another look at Nina, who is now taking a few steps toward the pool.

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‘It’s just that sometimes the eyes you have aren’t enough, Amanda. I don’t know how I didn’t see it – why the hell was I worrying about a goddamn horse instead of my son?’

Explore how Schweblin makes this such a striking moment in the novel.

[25]

TURN OVER FOR QUESTION 2.

AMA ATA AIDOO: *Anowa*

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

Badua: Any mother would be concerned if her daughter refused to get married six years after her puberty.

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OSAM removes his
pipe, and stares at her, his mouth open with amazement.]

In what ways does Aidoo make this such a revealing moment in the play?

[25]

FABIO GEDA: *In the Sea There are Crocodiles*

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

When I opened my eyes in the morning, I had a good stretch to wake myself up, then reached over to my right, feeling for the comforting presence of my mother's body.

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It was like diving into a swimming pool, and I held my breath, even though I wasn't swimming.

How does Geda vividly convey Enaiat's thoughts and feelings at this early moment in the novel?
[25]

TURN OVER FOR QUESTION 4.

ANTON CHEKHOV: *The Cherry Orchard*

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

Varya:	It's true, Uncle dear, you oughtn't to talk. Just don't talk, that's all.	
Anya:	If you stop talking you'll feel easier in your own mind.	
Gayev:	I am silent. [<i>Kisses ANYA's and VARYA's hands.</i>] I am silent. There is something rather important, though. I was at the County Court last Thursday and – well, a lot of us got talking about this and that and about several other things as well. It seems we might manage to borrow some money and pay the interest to the bank.	5
Varya:	May God help us.	
Gayev:	I'm going back there on Tuesday and I'll talk to them again. [<i>To VARYA.</i>] Stop that crying. [<i>To ANYA.</i>] Your mother's going to speak to Lopakhin and I'm sure he won't let her down. And when you've had a rest you can go and see your great-aunt the Countess at Yaroslavl. This way we'll be tackling the thing from three different directions at once and we simply can't fail. We shall pay that interest, I'm sure of it. [<i>Puts a sweet in his mouth.</i>] I give you my word of honour, I swear by anything you like, this estate isn't going to be sold. [<i>Elatedly.</i>] As I hope to be happy, I swear it. Here's my hand and you can call me a good-for-nothing scoundrel if I let it come to an auction. I won't, on that I'll stake my life.	10 15
Anya:	[<i>has reverted to a calmer mood and is happy</i>] What a good person you are, Uncle, you're so sensible. [<i>Embraces him.</i>] I feel calm now. Calm and happy. [<i>Enter FIRS.</i>]	20
Firs:	[<i>reproachfully</i>] Mr Leonid sir, you're past praying for. When are you going to bed?	
Gayev:	At once, at once. You can go, Firs. It's all right, I'll undress myself. Well, children, bed-time. The details will keep till morning and you go to bed now. [<i>Kisses ANYA and VARYA.</i>] I'm a man of the eighties. No one has a good word to say for those days, but still I've suffered quite a bit for my convictions, I can tell you. Do you wonder the peasants like me so much? You have to know your peasant of course. You have to know how to –	25 30
Anya:	Uncle, you're off again.	
Varya:	Uncle dear, do be quiet.	
Firs:	[<i>angrily</i>] Mr Leonid, sir!	
Gayev:	I'm coming, I'm coming. Go to bed. Off two cushions into the middle. Pot the white. [<i>Goes off with FIRS tottering after him.</i>]	35
Anya:	I'm not worried now. I don't feel like going to Yaroslavl and I don't like my great-aunt, but I do feel less worried. Thanks to Uncle. [<i>Sits down.</i>]	
Varya:	We must get to bed. I'm just going. Oh, something unpleasant happened here while you were away. As you know, there's no one living in the old servants' quarters except some of our old folk – Yefim, Polya, Yevstigney, oh yes, and Karp. They began letting odd tramps and people spend the night there. I kept quiet about it. But then I heard of a story they'd spread that I'd said they must be fed on nothing but dried peas. Out of meanness if you please. It was all Yevstigney's doing. All right, I thought. If that's the way things are, then you must wait. I sent for the man. [<i>Yawns.</i>] He came. 'What's all this?' I said. 'You stupid so-and-so.'	40 45

[Looks at ANYA.] Anya, dear! [Pause.] She's asleep. [Takes ANYA by the arm.] Come to bed, dear. Come on. [Leads her by the arm.] My little darling's gone to sleep. Come on. [They move off.]

50

[A shepherd's pipe is heard playing from far away on the other side of the orchard. TROFIMOV crosses the stage, catches sight of VARYA and ANYA and stops.]

Varya: Sh! She's asleep – asleep. Come on, my dear.

Anya: [quietly, half asleep] I'm so tired. I keep hearing bells. Uncle – dear – Mother and Uncle –

55

Varya: Come on, dear, come on. [They go into ANYA's room.]

Trofimov: [deeply moved] Light of my being! My springtime!

CURTAIN

Explore how Chekhov makes this moment in the play so memorable.

[25]

Selection from *Songs of Ourselves*, Volume 2: from Part 2

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

Parrot

The old sick green parrot

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Pray heaven it won't be long.

(Stevie Smith)

How does Stevie Smith make you feel sympathy for the parrot in *Parrot*?

[25]

TURN OVER FOR QUESTION 6.

Selection from *Stories of Ourselves*, Volume 2

- 6** Read this extract from *Words* (by Carol Shields), and then answer the question that follows it:

‘Leave him alone,’ Isobel said sharply.

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Then she called the children inside the house, locked the doors and windows against the unbearable heat, and they began, slowly, patiently, hands linked, at the beginning where they had begun before – with table, chair, bed, cool, else, other, sleep, face, mouth, breath, tongue.

In what ways does Carol Shields make this such a dramatic ending to the story?

[25]

SECTION B

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

SAMANTA SCHWEBLIN: *Fever Dream*

- 7 In what ways does Schweblin powerfully convey a sense of fear in the novel? [25]

Do **not** use the extract printed in **Question 1** in answering this question.

AMA ATA AIDOO: *Anowa*

- 8 How does Aidoo vividly depict the growing tensions between Anowa and Kofi? [25]

FABIO GEDA: *In the Sea There are Crocodiles*

- 9 Explore the ways in which Geda memorably portrays Enaiat's search for a safe place to live. [25]

Do **not** use the extract printed in **Question 3** in answering this question.

ANTON CHEKHOV: *The Cherry Orchard*

- 10 How does Chekhov create vivid impressions of Mrs Ranevsky's past life? [25]

Do **not** use the extract printed in **Question 4** in answering this question.

Selection from *Songs of Ourselves, Volume 2: from Part 2*

- 11 How does William Barnes vividly convey the effect of the storm in *The Storm-Wind*? [25]

Selection from *Stories of Ourselves, Volume 2*

- 12 Explore how Henrietta Rose-Innes strikingly conveys the narrator's thoughts about growing old in *Promenade*. [25]

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