



Cambridge IGCSE™

WORLD LITERATURE

0408/32

Paper 3 Set Text

May/June 2023

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.

YUKIO MISHIMA: *The Sound of Waves*

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

Chiyoko, the daughter of the lighthouse-keeper, was standing at the far end of the pier, holding a Boston bag.

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But in her imagination it was Shinji's hand she was feeling—a hand she had never even so much as shaken.

How does Mishima make this such a revealing moment in the novel?

[25]

FEDERICO GARCIA LORCA: *Yerma*

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

Yerma

[YERMA *looks towards the door.*]

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She leaves quietly.]

In what ways does Lorca make this such a memorable moment in the play?

[25]

AMY TAN: *The Bonesetter's Daughter*

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

Father was drinking tea.

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I was her traitor.

In what ways does Tan memorably depict the Catching of Ghosts at this moment in the novel? [25]

NIKOLAI GOGOL: *The Government Inspector*

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

SCENE III

[KHLESTAKOV *alone.*]

It's terrible to be so hungry! I took a bit of a walk, thought it would help, make my appetite go away—but it made no difference, damn it. If only I hadn't gone on the razzle in Penza we'd have had enough money to get home. That infantry captain really rooked me at faro. The hands he kept on dealing himself, the rogue! Sat down for quarter of an hour, and cleaned me out. All the same, I wouldn't half mind another bash at him. Never had a chance. What a dump this town is! Even the shopkeepers won't give you anything on tick. Skinflints! [*Walks up and down whistling air from Robert le Diable, then a popular song, then any old thing.*] Why aren't they coming? 5 10

SCENE IV

[KHLESTAKOV, OSIP *and* WAITER.]

<i>Waiter:</i>	The landlord sent me to see what you would be wanting.	15
<i>Khlestakov:</i>	Well, hello, my dear chap! How are you today?	
<i>Waiter:</i>	Very well, thanks be to God.	
<i>Khlestakov:</i>	And how's business? Everything going all right?	
<i>Waiter:</i>	Yes, thanks be to God, everything's all right.	
<i>Khlestakov:</i>	Plenty of guests?	20
<i>Waiter:</i>	Plenty to be getting on with, yes.	
<i>Khlestakov:</i>	Now look here, my dear chap. They haven't brought me my lunch yet, and I've got some urgent business to attend to, so run along and chivvy them a bit, there's a good fellow.	
<i>Waiter:</i>	The landlord says we're not to serve you any more. What's more, he says he's going to the Mayor to complain about you.	25
<i>Khlestakov:</i>	Complain? Really, my dear fellow, what about? I mean, a chap's got to eat, hasn't he? I'll waste away at this rate! I'm really hungry, I mean that seriously.	
<i>Waiter:</i>	Yes, sir. But the landlord said: 'He's not getting another bite till he's paid for what he's had.' Those were his very words.	30
<i>Khlestakov:</i>	But can't you reason with him, explain to him?	
<i>Waiter:</i>	What must I explain to him?	
<i>Khlestakov:</i>	Make him understand, I've got to eat. Why worry about the money? The peasant, he thinks that if he can go the odd day without food, other people can too. I like that!	35
<i>Waiter:</i>	Very well, I'll tell him.	

SCENE V

[KHLESTAKOV *alone.*]

What'll I do if he says no? I've never been so hungry in my life! 40
 Maybe I could flog some clothes ... my trousers perhaps? No: I'll
 hang on to my Petersburg suit if I have to starve to death in it. What
 a pity Jochim wouldn't hire me that carriage in St Petersburg: it
 would have been devilish grand to ride home in a carriage—see 45
 me driving up like the devil himself to some neighbour's porch,
 lamps blazing away and Osip perched up behind in livery. I can
 just imagine all the excitement: 'Who is it?' 'What is it?' And the
 footman, all in gold livery, announces [*drawing himself up, playing*
the footman]: 'Ivan Alexandrovich Khlestakov presents his card,
 is Your Lordship receiving?' The louts, they don't even know what 50
 'receiving' means. If some cloddish landowner goes visiting round
 there he barges straight into the drawing-room, like a bear. I should
 step up to the pretty daughter: 'Mademoiselle, may I ...' [*Rubs his*
hands and scrapes his foot.] Pfui! [*Spits.*] I'm so hungry I feel sick!

How does Gogol vividly portray Khlestakov in these scenes from Act 2? [25]

SONGS OF OURSELVES Volume 2: from Part 2

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

Australia 1970

Die, wild country, like the eaglehawk,

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that we are ruined by the thing we kill.

(Judith Wright)

Explore how Judith Wright vividly communicates a sense of anger in *Australia 1970*. [25]

TURN OVER FOR QUESTION 6.

From STORIES OF OURSELVES Volume 2

- 6 Read this extract from *Mrs. Sen's* (by Jhumpa Lahiri), and then answer the question that follows it:

He especially enjoyed watching Mrs. Sen as she chopped things, seated on newspapers on the living room floor.

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“Exactly, Eliot, exactly like a wedding ring.”

Explore the ways in which Lahiri makes this such a vivid and revealing 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 makes Shinji such an admirable character. [25]

FEDERICO GARCIA LORCA: *Yerma*

- 8 Explore how Lorca powerfully depicts married life in *Yerma*. [25]

Do **not** use the extract printed in **Question 2** in answering this question.

AMY TAN: *The Bonesetter's Daughter*

- 9 How does Tan strikingly portray the relationship between Ruth and her mother? [25]

NIKOLAI GOGOL: *The Government Inspector*

- 10 In what ways does Gogol present the Mayor as despicable and amusing at the same time? [25]

SONGS OF OURSELVES Volume 2: from Part 2

- 11 In what ways does Thomas Carew memorably convey the speaker's thoughts and feelings in *The Spring*? [25]

From STORIES OF OURSELVES Volume 2

- 12 How does Mulk Raj Anand encourage you to feel sympathy for Srijut Sharma in *The Gold Watch*? [25]

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