

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:

Thus the meeting had ended as usual in a give-and-take of insults.

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“But mightn’t the gods punish me for such a selfish prayer?”

How does Mishima strikingly portray Shinji at this moment in the novel?

[25]

TURN OVER FOR QUESTION 2.

FEDERICO GARCIA LORCA: *Yerma*

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

[Sound of voices.

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[Exit YERMA.]

In what ways does Lorca make this such a powerfully dramatic moment in the play? [25]

AMY TAN: *The Bonesetter's Daughter*

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

At five-fifteen, Ruth called her mother to remind her she was coming.

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happened in just one week? This had

Explore the ways in which Tan vividly conveys Ruth's thoughts and feelings at this moment in the novel. [25]

NIKOLAI GOGOL: *The Government Inspector*

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

<i>Mayor:</i>	Your Excellency, allow me to introduce my wife, and my daughter.										
<i>Khlestakov</i>	[<i>bowing</i>]: I am overjoyed, Madame, to enjoy ... so to speak ... the pleasure of your company.										
<i>Anna Andreevna:</i>	Our pleasure is the greater, to have such a distinguished guest.	5									
<i>Khlestakov</i>	[<i>posturing</i>]: Permit me to insist, Madame, that the pleasure is entirely mine.										
<i>Anna Andreevna:</i>	Really sir, you're such a flatterer. Won't you please be seated?										
<i>Khlestakov:</i>	Merely to stand beside you is already a delight, Madame, but if you absolutely insist, I shall sit. [<i>Sits.</i>] What contentment to be seated at your fair side.	10									
<i>Anna Andreevna:</i>	But no, no, you cannot really intend such words for my ears. For one used to life in St Petersburg, such peregrination must be most disagreeable.	15									
<i>Khlestakov:</i>	Odious in the extreme, Madame. Accustomed to life as one is, <i>comprenez-vous</i> , in the <i>haut monde</i> , to suddenly find oneself <i>en route</i> : dirty inns, a cultural desert ... I must admit, if it hadn't been for this happy occasion, which [<i>glancing at ANNA ANDREEVNA and posturing</i>] ... makes it worthwhile ...	20									
<i>Anna Andreevna:</i>	Indeed, it must be most disagreeable for you.										
<i>Khlestakov:</i>	At this moment, madame, I find it the opposite of disagreeable.										
<i>Anna Andreevna:</i>	Oh sir! You flatter me, I'm sure.										
<i>Khlestakov:</i>	And what more fitting object could one find for flattery?										
<i>Anna Andreevna:</i>	But I am a country person.	25									
<i>Khlestakov:</i>	Ah! The country, to be sure, has its little ... hills and valleys. But it's true one can't compare it with St Petersburg! Ah, St Petersburg! That's the life! You may think that I'm just a copy clerk, but in fact the head of my department and I are as thick as thieves. He'll clap me on the shoulder, just like that, and say: 'Come round to dinner, old sport!' I only poke my head into the office for two minutes at a time to say: 'do this, do that!' and the copy clerk, such a rat, scratches away, tr, tr ... They even wanted to make me a collegiate assessor, but, I thought, 'what's the use?'—and turned the promotion down. And the porter's forever chasing after me with his brush: 'Allow me, sir, I'll just give your boots a shine.' [<i>To the MAYOR.</i>] Why are you all standing, gentlemen? Do please sit!	30									
[<i>Together</i>]	<table border="0" style="border-left: 1px solid black; border-right: 1px solid black; border-collapse: collapse;"> <tr> <td style="padding: 0 10px;">{</td> <td style="padding: 0 10px;"><i>Mayor:</i> We know our place. Your Excellency.</td> <td></td> </tr> <tr> <td style="padding: 0 10px;">{</td> <td style="padding: 0 10px;"><i>Warden of Charities:</i> We'd rather stand.</td> <td></td> </tr> <tr> <td style="padding: 0 10px;">{</td> <td style="padding: 0 10px;"><i>Inspector of Schools:</i> Please don't trouble yourself.</td> <td></td> </tr> </table>	{	<i>Mayor:</i> We know our place. Your Excellency.		{	<i>Warden of Charities:</i> We'd rather stand.		{	<i>Inspector of Schools:</i> Please don't trouble yourself.		40
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<i>Khlestakov:</i>	Oh for heaven's sake, sit down. [<i>MAYOR and others all sit.</i>] I don't hold with standing on ceremony. On the contrary: I always go out of my way to be inconspicuous. But it's impossible, quite impossible! As soon as I turn the corner they all start saying: 'Look: it's Ivan Alexandrovich!' Do you know, once they took	45									

- me for the Commander-in-Chief. The soldiers all came rushing out of their guardroom and presented arms. And afterwards their officer—who's a close friend of mine—said to me: 'You know, old chap, we were all quite sure you were the C-in-C!' 50
- Anna Andreevna:* Good heavens, who would have thought it!
- Khlestakov:* Oh yes, I'm known all round. I know all the pretty actresses, of course. I write the odd little vaudeville for them, you know. Yes, I know a lot of literary types too. Pushkin and I are great chums. I bump into him every so often: 'How's it going, Push, old boy?' I say. 'Middling, old chap,' he says, 'fair to middling.' Old Pushkin's quite a wag, I can tell you. 55
- Anna Andreevna:* So you're a writer too? How wonderful to be so talented! Do you write for the magazines?
- Khlestakov:* Oh yes, I do a bit for the magazines. But then I've knocked off so many things: *The Marriage of Figaro*, *Robert le Diable*, *Norma*. I can't even remember what half of them are called. It happened quite by chance, actually. Those blasted theatre managers were always after me: 'Do please write us something, old fellow.' So I thought, 'What the hell: I'll give it a try.' Do you know, I sat down that very same evening and wrote the lot. Astounded them all. Yes, well, I've always had a great facility for thought. All that stuff by Baron Brambeus, *The Frigate of Hope*, *Moscow Telegraph* ... They're all mine really. 60
- 65

In what ways does Gogol make this moment in the play so comical? [25]

SONGS OF OURSELVES Volume 2: from Part 2

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

The Sea Eats the Land at Home

At home the sea is in the town,

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Eats the whole land at home.

(Kofi Awoonor)

Explore how Kofi Awoonor dramatically conveys the power of the sea in *The Sea Eats the Land at Home*. [25]

TURN OVER FOR QUESTION 6.

From STORIES OF OURSELVES Volume 2

- 6** Read this extract from *The Plantation* (by Ovo Adagha), and then answer the question that follows it:

Not long after, the local people from the village and nearby fishing villages converged at the spill site to fetch petrol.

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He ran into the hut and hid himself
under his mother's bed.

How does Adagha make this moment in the story so memorable?

[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 To what extent does Mishima make it possible for you to admire Terukichi? [25]

FEDERICO GARCIA LORCA: *Yerma*

- 8 Explore how Lorca strikingly contrasts the characters of Yerma and Maria. [25]

AMY TAN: *The Bonesetter's Daughter*

- 9 In what ways does Tan memorably convey the impact of Art and his daughters on Ruth? [25]

NIKOLAI GOGOL: *The Government Inspector*

- 10 How does Gogol use mistaken identity to dramatic effect in the play? [25]

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

SONGS OF OURSELVES Volume 2: from Part 2

- 11 Explore how Stevie Smith makes *Parrot* such a disturbing poem. [25]

From STORIES OF OURSELVES Volume 2

- 12 How does Ruth Praver Jhabvala memorably depict the relationship between Pritam and her mother in *In the Mountains*? [25]

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