



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

WORLD LITERATURE

0408/21

Paper 2 Unseen

May/June 2019

1 hour 15 minutes

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 **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

Both questions in this paper carry equal marks.

This document consists of **5** printed pages and **3** blank pages.

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Answer **either** Question 1 **or** Question 2.

EITHER

1 Read carefully the poem on the opposite page.

How does the poet strikingly convey his thoughts and feelings?

To help you answer, you might consider:

- the poet's own ideas about love
- the words and images he uses to portray the lovers' needs
- how he conveys the benefits of their love.

Not Love Perhaps

This is not Love, perhaps,
Love that lays down its life,
that many waters cannot quench,
nor the floods drown,
But something written in lighter ink,
said in a lower tone, something, perhaps, especially our own.

A need, at times, to be together and talk,
And then the finding we can walk
More firmly through dark narrow places,
And meet more easily nightmare faces;
A need to reach out, sometimes, hand to hand,
And then find Earth less like an alien land;
A need for alliance to defeat
The whisperers at the corner of the street.

A need for inns on roads, islands in seas,
Halts for discoveries to be shared,
Maps checked, notes compared;
A need, at times, of each for each,
Direct as the need of throat and tongue for speech.

OR

- 2** Read carefully the extract on the opposite page. It describes a recurring dream experienced by the narrator, now an old woman.

In what ways does the writer powerfully create tension in this extract?

To help you answer, you might consider:

- the description of the dream itself
- how the writer presents the narrator's surroundings after waking
- how the writer conveys the narrator's thoughts and feelings.

The Door

I seldom dream. When I do, I wake with a start, bathed in sweat. Then I lie back, waiting for my frantic heart to slow, and reflect on the overwhelming power of night's spell. As a child and young woman, I had no dreams, either good or bad, but in old age I am confronted repeatedly with horrors from my past, all the more dismaying because compressed and compacted, and more terrible than anything I have lived through. In fact nothing has ever happened to me of the kind that now drags me screaming from my sleep.

My dreams are always the same, down to the finest detail, a vision that returns again and again. In this never-changing dream I am standing in our entrance hall at the foot of the stairs, facing the steel frame and reinforced shatterproof window of the outer door, and I am struggling to turn the lock. Outside in the street is an ambulance. Through the glass I can make out the shimmering silhouettes of the paramedics, distorted to unnatural size, their swollen faces haloed like moons. The key turns, but my efforts are in vain: I cannot open the door. But I must let the rescuers in, or they'll be too late to save my patient. The lock refuses to budge, the door stands solid, as if welded to its steel frame. I shout for help, but none of the residents of our three-storey building responds; and they cannot because – I am suddenly aware – I'm mouthing vacantly, like a fish, and the horror of the dream reaches new depths as I realise that not only am I unable to open the door to the rescuers but I have also lost the power of speech.

It is at this point that I am woken by my own screaming. I switch on the light and try to control the desperate gasping for air which always seizes me after the dream. Around me stands the familiar furniture of our bedroom, and, over the bed itself, the family portraits, ikons¹ in their high starched collars and braided coats, Hungarian Baroque and Beidermeier², my all-seeing, all-knowing ancestors. They alone are witness to the number of times I have raced down during the night to open the door to the rescuers and the ambulance; and they alone know how often I have stood there while the silence of the early-morning streets slowly gives way to the sounds of restlessly tossing trees and the cries of prowling cats that flood in through the open door, imagining what would happen if my struggle with the key proved in vain, and the lock failed to turn.

The portraits know everything, above all the thing I try hardest to forget. It is no dream. Once, just once in my life, not in the cerebral anaemia³ of sleep but in reality, a door did stand before me. That door was opened. It was opened by someone who defended her solitude and impotent misery so fiercely that she would have kept that door shut though a flaming roof crackled over her head. I alone had the power to make her open that lock. In turning the key she put more trust in me than she ever did in God, and in that fateful moment I believed I was godlike – all-wise, judicious, benevolent and rational. We were both wrong: she who put her faith in me, and I who thought too well of myself.

¹*ikons*: people regarded as worthy of admiration

²*Hungarian Baroque and Beidermeier*: design styles from the past

³*cerebral anaemia*: disease of the brain causing extreme tiredness

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