Pearson Edexcel International GCSE (9–1)

Monday 4 November 2024

Morning (Time: 2 hours)

Paper reference **4ET1/01**

English Literature

PAPER 1: Poetry and Modern Prose

Question Booklet
Do not return this Booklet with your Answer Booklet.

Turn over ▶

P75920A

©2024 Pearson Education Ltd.
V:1/1/1/

P 7 5 9 2 0 A

Pearson

stemup.co.uk

BLANK PAGE

stemup.co.uk

Answer THREE questions:

Answer the question in Section A,
ONE question from Section B
and ONE question from Section C.

The poems for use with Section B are included with this paper.

	Page
SECTION A: Unseen Poetry	4
SECTION B: Anthology Poetry	6
SECTION C: Modern Prose	
To Kill a Mockingbird, Harper Lee	7
Of Mice and Men, John Steinbeck	7
The Whale Rider, Witi Ihimaera	8
The Joy Luck Club, Amy Tan	8
Things Fall Apart, Chinua Achebe	9

SECTION A

Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

Gathering Leaves

Spades take up leaves
No better than spoons,
And bags full of leaves
Are light as balloons.

I make a great noise
Of rustling all day
Like rabbit and deer
Running away.

But the mountains I raise
Elude my embrace*,
Flowing over my arms
And into my face.

I may load and unload
Again and again
Till I fill the whole shed,
And what have I then?

Next to nothing for weight,
And since they grew duller
From contact with earth,
Next to nothing for colour.

Next to nothing for use,
But a crop is a crop,
And who's to say where
The harvest shall stop?

Robert Frost (1923)

**Elude my embrace* – escape my hold

stemup.co.uk

1 Explore how the writer presents the gathering of leaves in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

stemup.co.uk

SECTION B

Anthology Poetry

Answer ONE question from this section.

You should spend 40 minutes on your chosen question.

EITHER

2 Re-read *La Belle Dame sans Merci* and *The Tyger*.

Compare the effect the lady has on the knight in *La Belle Dame sans Merci* and how the writer is affected by the powerful animal in *The Tyger*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 2 = 30 marks)

OR

3 Re-read *Hide and Seek*.

Compare the ways the writers use vivid descriptions in *Hide and Seek* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(Total for Question 3 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS

stemup.co.uk

SECTION C

Modern Prose

Answer ONE question on ONE text from this section.

You should spend 45 minutes on this section.

***To Kill a Mockingbird*, Harper Lee**

EITHER

4 Discuss the theme of respect in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

OR

5 Explore the character of Tom Robinson in the novel.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

***Of Mice and Men*, John Steinbeck**

EITHER

6 In what ways is George important in the novel?

You must consider the context of the novel in your answer.

(Total for Question 6 = 40 marks)

OR

7 'Money is very important in *Of Mice and Men*.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

(Total for Question 7 = 40 marks)

stemup.co.uk

***The Whale Rider*, Witi Ihimaera**

EITHER

8 Examine the character of Koro in *The Whale Rider*.

You must consider the context of the novel in your answer.

(Total for Question 8 = 40 marks)

OR

9 'It [the whale] is a reminder of the oneness which the world once had … if we have forgotten the communication then we have ceased to be Maori.' (Koro)

Explore 'oneness', man's relationship with nature, in the novel.

You must consider the context of the novel in your answer.

(Total for Question 9 = 40 marks)

***The Joy Luck Club*, Amy Tan**

EITHER

10 In what ways is Lena St. Clair significant in the novel?

You must consider the context of the novel in your answer.

(Total for Question 10 = 40 marks)

OR

11 Discuss the importance of Chinese culture in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

(Total for Question 11 = 40 marks)

stemup.co.uk

***Things Fall Apart*, Chinua Achebe**

EITHER

12 Explore Okonkwo's fears in the novel.

You must consider the context of the novel in your answer.

(Total for Question 12 = 40 marks)

OR

13 In what ways is the Igbo language (Ibo in the novel) important in *Things Fall Apart*?

You must consider the context of the novel in your answer.

(Total for Question 13 = 40 marks)

TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 90 MARKS

stemup.co.uk

BLANK PAGE

BLANK PAGE

stemup.co.uk

BLANK PAGE

Source information:

Gathering Leaves by Robert Frost

Pearson Edexcel International GCSE (9–1)

Monday 4 November 2024

Morning (Time: 2 hours)

Paper reference **4ET1/01**

English Literature

PAPER 1: Poetry and Modern Prose

Poetry Booklet – Part 3 of the Edexcel Anthology

Do not return this Poetry Booklet with the Answer Booklet.

Turn over ▶

P75920A

©2024 Pearson Education Ltd.

V:1/1/1/

P 7 5 9 2 0 A

Pearson

stemup.co.uk

If –

If you can keep your head when all about you
    Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
    But make allowance for their doubting too;
If you can wait and not be tired by waiting,
    Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
    And yet don't look too good, nor talk too wise:

If you can dream – and not make dreams your master;
    If you can think – and not make thoughts your aim;
If you can meet with Triumph and Disaster
    And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
    Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
    And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
    And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
    And never breathe a word about your loss;
If you can force your heart and nerve and sinew
    To serve your turn long after they are gone,
And so hold on when there is nothing in you
    Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
    Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
    If all men count with you, but none too much;
If you can fill the unforgiving minute
    With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
    And – which is more – you'll be a Man, my son!

Rudyard Kipling

stemup.co.uk

Prayer Before Birth

I am not yet born; O hear me.
Let not the bloodsucking bat or the rat or the stoat or the
club-footed ghoul come near me.

I am not yet born, console me.
I fear that the human race may with tall walls wall me,
with strong drugs dope me, with wise lies lure me,
on black racks rack me, in blood-baths roll me.

I am not yet born; provide me
With water to dandle me, grass to grow for me, trees to talk
to me, sky to sing to me, birds and a white light
in the back of my mind to guide me.

I am not yet born; forgive me
For the sins that in me the world shall commit, my words
when they speak me, my thoughts when they think me,
my treason engendered by traitors beyond me,
my life when they murder by means of my
hands, my death when they live me.

I am not yet born; rehearse me
In the parts I must play and the cues I must take when
old men lecture me, bureaucrats hector me, mountains
frown at me, lovers laugh at me, the white
waves call me to folly and the desert calls
me to doom and the beggar refuses
my gift and my children curse me.

I am not yet born; O hear me,
Let not the man who is beast or who thinks he is God
come near me.

I am not yet born; O fill me
With strength against those who would freeze my
humanity, would dragoon me into a lethal automaton,
would make me a cog in a machine, a thing with
one face, a thing, and against all those
who would dissipate my entirety, would
blow me like thistledown hither and
thither or hither and thither
like water held in the
hands would spill me.

Let them not make me a stone and let them not spill me.
Otherwise kill me.

Louis MacNeice

stemup.co.uk

Turn over ▶

Blessing

The skin cracks like a pod.
There never is enough water.

Imagine the drip of it,
the small splash, echo
in a tin mug,
the voice of a kindly god.

Sometimes, the sudden rush
of fortune. The municipal pipe bursts,
silver crashes to the ground
and the flow has found
a roar of tongues. From the huts,
a congregation: every man woman
child for streets around
butts in, with pots,
brass, copper, aluminium,
plastic buckets,
frantic hands,

and naked children
screaming in the liquid sun,
their highlights polished to perfection,
flashing light,
as the blessing sings
over their small bones.

Imtiaz Dharker

Search For My Tongue

You ask me what I mean
by saying I have lost my tongue.
I ask you, what would you do
if you had two tongues in your mouth,
and lost the first one, the mother tongue,
and could not really know the other,
the foreign tongue.
You could not use them both together
even if you thought that way.
And if you lived in a place you had to
speak a foreign tongue,
your mother tongue would rot,
rot and die in your mouth
until you had to spit it out.
I thought I spit it out
but overnight while I dream,

મને હતું કે આબ્બી જીભ આખ્ખી ભાષા,

(munay hutoo kay aakhee jeebh aakhee bhasha)

મેં થૂંકી નાખી છે.

(may thoonky nakhi chay)

પરંતુ રાત્રે સ્વપ્નાંમાં મારી ભાષા પાછી આવે છે.

(parantoo rattray svupnama mari bhasha pachi aavay chay)

ફુલની જેમ મારી ભાષા મારી જીભ

(foolnee jaim mari bhasha mari jeebh)

મોઢામાં ખીલે છે.
(modhama kheelay chay)

ફુલની જેમ મારી ભાષા મારી જીભ

(fulllnee jaim mari bhasha mari jeebh)

મોઢામાં પાકે છે.
(modhama pakay chay)

it grows back, a stump of a shoot
grows longer, grows moist, grows strong veins,
it ties the other tongue in knots,
the bud opens, the bud opens in my mouth,
it pushes the other tongue aside.
Everytime I think I've forgotten,
I think I've lost the mother tongue,
it blossoms out of my mouth.

Sujata Bhatt

Half-past Two

Once upon a schooltime
He did Something Very Wrong
(I forget what it was).

And She said he'd done
Something Very Wrong, and must
Stay in the school-room till half-past two.

(Being cross, she'd forgotten
She hadn't taught him Time.
He was too scared of being wicked to remind her.)

He knew a lot of time: he knew
Gettinguptime, timeyouwereofftime,
Timetogohomenowtime, TVtime,

Timeformykisstime (that was Grantime).
All the important times he knew,
But not half-past two.

He knew the clockface, the little eyes
And two long legs for walking,
But he couldn't click its language,

So he waited, beyond onceupona,
Out of reach of all the timefors,
And knew he'd escaped for ever

Into the smell of old chrysanthemums on Her desk,
Into the silent noise his hangnail made,
Into the air outside the window, into ever.

And then, *My goodness*, she said,
Scuttling in, *I forgot all about you*.
Run along or you'll be late.

So she slotted him back into schooltime,
And he got home in time for teatime,
Nexttime, notimeforthatnowtime,

But he never forgot how once by not knowing time,
He escaped into the clockless land of ever,
Where time hides tick-less waiting to be born.

U A Fanthorpe

stemup.co.uk

Piano

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

D H Lawrence

Hide and Seek

Call out. Call loud: 'I'm ready! Come and find me!'
The sacks in the toolshed smell like the seaside.
They'll never find you in this salty dark,
But be careful that your feet aren't sticking out.
Wiser not to risk another shout.
The floor is cold. They'll probably be searching
The bushes near the swing. Whatever happens
You mustn't sneeze when they come prowling in.
And here they are, whispering at the door;
You've never heard them sound so hushed before.
Don't breathe. Don't move. Stay dumb. Hide in your blindness.
They're moving closer, someone stumbles, mutters;
Their words and laughter scuffle, and they're gone.
But don't come out just yet; they'll try the lane
And then the greenhouse and back here again.
They must be thinking that you're very clever,
Getting more puzzled as they search all over.
It seems a long time since they went away.
Your legs are stiff, the cold bites through your coat;
The dark damp smell of sand moves in your throat.
It's time to let them know that you're the winner.
Push off the sacks. Uncurl and stretch. That's better!
Out of the shed and call to them: 'I've won!
Here I am! Come and own up I've caught you!'
The darkening garden watches. Nothing stirs.
The bushes hold their breath; the sun is gone.
Yes, here you are. But where are they who sought you?

Vernon Scannell

Sonnet 116 'Let me not to the marriage…'

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no, it is an ever-fixèd mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

William Shakespeare

stemup.co.uk

La Belle Dame sans Merci. A Ballad

I

O what can ail thee, knight-at-arms,
    Alone and palely loitering?
The sedge has withered from the lake,
    And no birds sing.

II

O what can ail thee, knight-at-arms,
    So haggard and so woe-begone?
The squirrel's granary is full,
    And the harvest's done.

III

I see a lily on thy brow,
    With anguish moist and fever-dew,
And on thy cheeks a fading rose
    Fast withereth too.

IV

I met a Lady in the meads,
    Full beautiful – a faery's child,
Her hair was long, her foot was light,
    And her eyes were wild.

V

I made a garland for her head,
    And bracelets too, and fragrant zone;
She looked at me as she did love,
    And made sweet moan.

VI

I set her on my pacing steed,
    And nothing else saw all day long,
For sidelong would she bend, and sing
    A faery's song.

VII

She found me roots of relish sweet,
    And honey wild, and manna*-dew,
And sure in language strange she said –
    'I love thee true'.

VIII

She took me to her elfin grot,
    And there she wept and sighed full sore,
And there I shut her wild wild eyes
    With kisses four.

IX

And there she lullèd me asleep
    And there I dreamed – Ah! woe betide! –
The latest dream I ever dreamt
    On the cold hill side.

X

I saw pale kings, and princes too,
    Pale warriors, death-pale were they all;
They cried – 'La Belle Dame sans Merci
    Thee hath in thrall!'

XI

I saw their starved lips in the gloam,
    With horrid warning gapèd wide,
And I awoke and found me here,
    On the cold hill's side.

XII

And this is why I sojourn here
    Alone and palely loitering,
Though the sedge is withered from the lake,
    And no birds sing.

John Keats

**manna* – Food from heaven

Poem at Thirty-Nine

How I miss my father.
I wish he had not been
so tired
when I was
born.

Writing deposit slips and checks
I think of him.
He taught me how.
This is the form,
he must have said:
the way it is done.
I learned to see
bits of paper
as a way
to escape
the life he knew
and even in high school
had a savings
account.

He taught me
that telling the truth
did not always mean
a beating;
though many of my truths
must have grieved him
before the end.

How I miss my father!
He cooked like a person
dancing
in a yoga meditation
and craved the voluptuous
sharing
of good food.

Now I look and cook just like him:
my brain light;
tossing this and that
into the pot;
seasoning none of my life
the same way twice; happy to feed
whoever strays my way.

He would have grown
to admire
the woman I've become:
cooking, writing, chopping wood,
staring into the fire.

Alice Walker

War Photographer

In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass*.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
from which his editor will pick out five or six
for Sunday's supplement**. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

Carol Ann Duffy

**Mass* – A religious service
***Sunday's supplement* – A regular additional section placed in a Sunday newspaper

stemup.co.uk

The Tyger

Tyger, Tyger, burning bright,
In the forests of the night:
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp!

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?*

Tyger, Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

William Blake

**Did he who made the Lamb make thee* – God

My Last Duchess
Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, 'Her mantle laps
Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat': such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart – how shall I say? – too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace – all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, – good! but thanked
Somehow – I know not how – as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech – (which I have not) – to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' – and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
– E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

Half-caste

Excuse me
standing on one leg
I'm half-caste

Explain yuself
wha yu mean
when yu say half-caste
yu mean when picasso
mix red an green
is a half-caste canvas/
explain yuself
wha yu mean
when yu say half-caste
yu mean when light an shadow
mix in de sky
is a half-caste weather/
well in dat case
england weather
nearly always half-caste
in fact some o dem cloud
half-caste till dem overcast
so spiteful dem dont want de sun pass
ah rass/
explain yuself
wha yu mean
when yu say half-caste
yu mean when tchaikovsky
sit down at dah piano
an mix a black key
wid a white key
is a half-caste symphony/

Explain yuself
wha yu mean
Ah listening to yu wid de keen
half of mih ear
Ah lookin at yu wid de keen
half of mih eye
and when I'm introduced to yu
I'm sure you'll understand
why I offer yu half-a-hand
an when I sleep at night
I close half-a-eye
consequently when I dream
I dream half-a-dream
an when moon begin to glow
I half-caste human being
cast half-a-shadow
but yu must come back tomorrow
wid de whole of yu eye
an de whole of yu ear
an de whole of yu mind
an I will tell yu
de other half
of my story

John Agard

Do not go gentle into that good night

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Dylan Thomas

Remember

Remember me when I am gone away,
    Gone far away into the silent land;
    When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
    You tell me of our future that you planned:
    Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
    And afterwards remember, do not grieve:
    For if the darkness and corruption leave
    A vestige of the thoughts that once I had,
Better by far you should forget and smile
    Than that you should remember and be sad.

Christina Rossetti

stemup.co.uk

BLANK PAGE

Acknowledgements

If – 2001, © Rudyard Kipling, Penguin Classic
Prayer Before Birth, Selected Poems, Louis MacNeice, Faber
Blessing by Imtiaz Dharker from *Postcards from god*. Reproduced with permission of Bloodaxe Books. www.bloodaxebooks.com
Search For My Tongue, Sujata Bhatt, Carcanet Books
Half-past Two © U A Fanthorpe. First published in Neck-Verse (Peterloo Poets, 1992)
Piano by D H Lawrence from *The Top 500 Poems,* ed William Harmon, Columbia University
Hide and Seek, Vernon Scannell, Faber and Faber 2011
Sonnet 116 – Shakespeare's Sonnets – 1999, © Shakespeare, Penguin Classic, William Shakespeare, 1609
La Belle Dame sans Merci – 2007, © John Keats, Penguin Classic, John Keats, 1819
Poem at Thirty-Nine by Alice Walker from *Horses Make a Landscape Look More Beautiful,* reproduced by permission of David Higham Associates Limited
War Photographer, Carol Ann Duffy, Picador
The Tyger – 2006, © William Blake, Penguin Classic, William Blake, 1794
My Last Duchess – 2000, © Robert Browning, Penguin Classic, Robert Browning, 1842
Half-caste by John Agard. Source: 'Half-caste', John Agard, Hodder Children's Books, 2005
Do not go gentle into that good night by Dylan Thomas from *Selected Poems: Dylan Thomas* (Penguin Classic, 2000), Dylan Thomas, 1951
Remember by Christina Rossetti from *Selected Poems: Rossetti* (Penguin Classic, 2008), Christina Rossetti, 1862

Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel International GCSE (9–1)

Monday 4 November 2024

Morning (Time: 2 hours)

Paper reference **4ET1/01**

English Literature

PAPER 1: Poetry and Modern Prose
Answer Booklet

You must have:
Question Booklet and Poetry Booklet from Part 3 of the Pearson Edexcel International GCSE English Anthology (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question from Section A, **ONE** question from Section B and **ONE** question from Section C.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*
- Copies of the texts studied may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

P75920A

©2024 Pearson Education Ltd.
V:1/1/1/

P 7 5 9 2 0 A 0 1 2 0

Pearson

stemup.co.uk

SECTION A

Unseen Poetry

Question 1

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

SECTION B

Anthology Poetry

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 2** ☒ **Question 3** ☒

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

TOTAL FOR SECTION B = 30 MARKS

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

SECTION C

Modern Prose

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 4 ☒	**Question 5** ☒	**Question 6** ☒
Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒		

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 90 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

1

Frost presents the gathering of leaves as a frustrating, almost comically futile task, yet by the end the speaker seems to find a stubborn dignity in it. The poem moves from complaint to a quiet acceptance, and the simple autumn chore becomes a way of thinking about whether any work has value when its results are "Next to nothing".

From the opening lines the speaker's tools seem absurdly inadequate. The comparison "Spades take up leaves / No better than spoons" shrinks a serious garden implement into a piece of cutlery, and the alliteration of "Spades" and "spoons" makes the line sound like a wry joke. The simile "light as balloons" is similarly childlike: it captures the weightlessness of the leaves, but it also hints that the job is slightly ridiculous, as if the speaker is struggling to hold on to something playful and elusive. The rhyme of "spoons" and "balloons" reinforces this light, nursery rhyme tone.

Frost then appeals to the senses to make the task vivid. The onomatopoeic "rustling all day" lets the reader hear the endless noise of the work, while the simile "Like rabbit and deer / Running away" is cleverly double edged. The sound of the leaves resembles animals fleeing, and in a sense the leaves themselves keep running away from him. The phrase "all day" emphasises how long and tiring the labour is.

The third stanza develops this sense of nature escaping human control. The hyperbole "the mountains I raise" briefly gives the speaker an almost god-like power, yet the mountains "Elude my embrace", "Flowing over my arms / And into

Question number

my face". The verb "Flowing" makes the leaves seem liquid, like a river, and the enjambment across these lines mirrors the way they spill out of his grasp. There is something both tender and absurd in the image of a man trying to "embrace" a heap of leaves only to have it land in his face.

Structurally, the poem's six short quatrains, each closing with a full stop or question mark, create a steady, repetitive rhythm that mimics the monotony of the work. This is made explicit in "load and unload / Again and again", where the repetition and the balanced opposites suggest an endless cycle. The rhetorical question "And what have I then?" marks a turning point, as the speaker steps back to weigh his achievement.

His answer is bleak. The anaphora of "Next to nothing" across three lines lists the crop's failures: no weight, no "colour" because the leaves "grew duller / From contact with earth", and no "use". The steady repetition sounds almost like a drumbeat of disappointment, and the faded colour suggests that the beauty of autumn has been lost in the gathering.

However, the final stanza turns with the conjunction "But". The plain, almost proverbial statement "a crop is a crop" insists that the leaves deserve the same respect as any harvest, and the closing question "who's to say where / The harvest shall stop?" leaves the poem open. Perhaps Frost suggests that the worth of labour cannot be measured simply by weight or use; the speaker's patient work still connects him to the seasons and the land. The ending therefore transforms a pointless chore into something quietly meaningful, and the reader is left to decide whether the speaker is consoling himself or genuinely discovering value in the effort itself.

Question number

2

Both Keats and Blake present a figure of overwhelming, almost supernatural power, but its effect on the human being is very different. The lady in La Belle Dame sans Merci enchants the knight and then leaves him drained and abandoned, so her effect is ultimately destructive. The tiger, by contrast, never touches the speaker of The Tyger at all; its effect is intellectual and spiritual, filling him with an awe that becomes almost fear as he wonders what kind of creator could make it. In both poems, beauty and danger are inseparable.

Keats shows the effect of the lady first, before we even meet her, through the knight's physical state. The questioner's "O what can ail thee, knight-at-arms" introduces a man who is "Alone and palely loitering" and "So haggard and so woe-begone". The verb "loitering" is striking for a knight, who should be active and purposeful; the lady has stripped him of his chivalric role. Pathetic fallacy reinforces this: "The sedge has withered from the lake, / And no birds sing". The natural world seems as lifeless as he is. The image of "a lily on thy brow" and "a fading rose" on his cheeks presents him as pale and feverish, almost as if the colour of life is draining away. Blake's opening is the opposite. Instead of the speaker being weakened, the tiger blazes with energy: "Tyger, Tyger, burning bright, / In the forests of the night". The contrast of light and darkness makes the animal seem dazzling and dangerous, and the speaker is captivated rather than broken.

The structure of each poem shapes how we understand this effect. Keats uses a ballad, a traditional form for tales of enchantment, and the frame of a questioner and the knight's answer allows us to hear his story as a confession. The knight recalls his early happiness: he made "a garland for her head" and she "looked at me as she did love". The phrase "as she did love" hints that her love may only be an appearance. Her "wild" eyes and "language strange" add to her mystery, and the

Question number

doubled "wild wild eyes" emphasises how completely she unsettles him. Blake's structure is built almost entirely of questions: "What immortal hand or eye, / Could frame thy fearful symmetry?" The relentless interrogatives show the speaker's mind overwhelmed. He cannot describe the tiger calmly; he can only ask, again and again, who made it. The knight tells a story; Blake's speaker is trapped in unresolved wonder.

Both writers use rhythm and sound to convey the power of their figures. In The Tyger, the heavy, regular beat of the rhyming couplets and the plosive alliteration in "burning bright" and "began to beat" sound like a hammer striking metal. This links to the extended metaphor of the blacksmith: "What the hammer? what the chain? / In what furnace was thy brain?" The broken questions and caesurae make the speaker sound breathless, culminating in the exclamation "Dare its deadly terrors clasp!" Keats's rhythm is gentler and more hypnotic. Each stanza ends with a shortened final line, such as "And no birds sing", which creates a sense of something cut off or lost, mirroring how the knight's joy is suddenly ended. Blake's sounds convey terrifying energy; Keats's, enchantment and then emptiness.

The supernatural element deepens both effects. The lady is "a faery's child" who feeds the knight "roots of relish sweet, / And honey wild, and manna-dew", food so sweet it seems heavenly, and she "lullèd me asleep" in her "elfin grot". Yet sleep brings a nightmare: "pale kings, and princes too, / Pale warriors", their "starved lips" crying that "La Belle Dame sans Merci / Thee hath in thrall!" The repetition of "pale" links the knight to a long line of victims, and "thrall" reveals her effect: he has been enslaved. In The Tyger, the supernatural is linked to God rather than fairies. The speaker asks, "Did he who made the Lamb make thee?" This is the emotional climax, because the tiger forces him to question how the same creator could make both gentleness and ferocity. The tiger unsettles his

Question number

faith; the lady consumes the knight's body and soul.

Finally, both poems end by echoing their openings, but with a crucial change. Keats's last stanza repeats the first almost exactly, "Alone and palely loitering", trapping the knight in a cycle of suffering. Blake's final stanza repeats the first, but "Could frame" becomes "Dare frame". This single word shows that the speaker's awe has grown: the question is no longer whether creating such a creature is possible, but who would be daring enough to do it.

Overall, both poems present beauty as dangerous. The lady destroys the knight, leaving him "On the cold hill side", whereas the tiger leaves the speaker shaken but more profoundly aware of the mystery of creation. Keats's effect is personal and tragic; Blake's is philosophical and awe-filled.

3 Both Vernon Scannell and Carol Ann Duffy use vivid description to draw the reader into a confined, half-dark space, a child's hiding place in a toolshed and a photographer's darkroom, and in both poems the sensory detail gradually exposes a painful truth. In Hide and Seek, vivid description first builds excitement and then reveals the child's isolation; in War Photographer, it moves between the calm of the darkroom and the horrors of war to expose the indifference of those who look at suffering from a distance.

Scannell's descriptions are dominated by the senses because the child cannot see. The olfactory simile "The sacks in the toolshed smell like the seaside" is surprisingly cheerful, turning a dusty shed into a place of holiday adventure, and "this salty dark" combines taste and sight to make the darkness almost something the child can feel on the tongue. Duffy's darkroom is also dimly lit, but it is

Question number

described visually: "The only light is red and softly glows, / as though this were a church and he / a priest preparing to intone a Mass". The simile gives the room a solemn, sacred atmosphere, presenting the photographer's work as a ritual of respect for the dead. Whereas Scannell's sensory detail creates a mood of playful excitement, Duffy's immediately suggests seriousness and grief.

Sound is vital in both poems. In Hide and Seek, the child is in "blindness", so hearing replaces sight: the seekers are "whispering at the door", and "someone stumbles, mutters; / Their words and laughter scuffle, and they're gone." The verb "scuffle" makes sounds seem physical and close. Duffy also uses remembered sound, but it is horrifying rather than playful: "He remembers the cries / of this man's wife". The image of a picture developing, "A stranger's features / faintly start to twist before his eyes, / a half-formed ghost", is one of the most vivid in the poem. The verb "twist" suggests both the chemical process and the agony of the dying man, and "ghost" shows how the past haunts the photographer. Both poets use the senses to summon absent people: in Scannell, friends who will abandon the child; in Duffy, victims the world will forget.

The poets also use vivid description of physical discomfort to shift the mood. In Hide and Seek, the cold becomes increasingly threatening: "The floor is cold" is a plain statement early on, but later "the cold bites through your coat" personifies the cold as an animal, and "The dark damp smell of sand moves in your throat" suggests the shed is almost swallowing him. The seaside smell from the opening has become stifling. In War Photographer, Duffy contrasts two landscapes. "Rural England" is a place of "ordinary pain which simple weather can dispel", while elsewhere there are "fields which don't explode beneath the feet / of running children in a nightmare heat". The image of the running children is chillingly concrete.

Question number

Form and structure intensify these descriptions. Scannell writes in a single unbroken stanza, written in the second person, as if the child is giving himself instructions. Imperatives such as "Don't breathe. Don't move. Stay dumb." are made up of short, monosyllabic sentences that create tension and make the reader hold their breath too. Duffy, by contrast, uses four regular six-line stanzas with a rhyme scheme, which reflect the "ordered rows" of the photographs. This controlled form suggests the photographer's attempt to impose order on chaos, just as the "spools of suffering" are arranged neatly. The list "Belfast. Beirut. Phnom Penh." uses short, place-name sentences that make the suffering seem global and endless, much as Scannell's short imperatives show the child's mounting nerves.

Both poems end with a devastating twist made vivid through imagery. In Hide and Seek, the child emerges triumphantly, "Here I am! Come and own up I've caught you!", but "The darkening garden watches. Nothing stirs." The personification of the garden and the bushes that "hold their breath" create an eerie silence, and the final question "But where are they who sought you?" reveals that the friends have abandoned him. Duffy's ending is equally bitter. The editor will select only "five or six" of "A hundred agonies in black and white", and the readers' "eyeballs prick / with tears between the bath and pre-lunch beers". The bathos of the domestic details shows how briefly the public cares. The final image, "he stares impassively at where / he earns his living and they do not care", suggests both the photographer's emotional numbness and the world's indifference.

Overall, both poets use vivid descriptions to lure the reader into a seemingly safe space before revealing loneliness or pain. Scannell's sensory imagery charts a child's journey from excitement to abandonment, while Duffy's contrasting images of the darkroom and the battlefield make a wider, more political point about how society

Question number

consumes suffering without truly caring.

4 In To Kill a Mockingbird, Harper Lee presents respect as something that should be earned through behaviour and given to everyone equally, but which Maycomb distributes according to race, class and family name. Through Scout's growing understanding, Lee contrasts the hollow, inherited respect demanded by the town's social hierarchy with the genuine respect for human dignity modelled by Atticus. In a novel set in the segregated South of the 1930s and published in 1960, at the height of the Civil Rights Movement, this contrast becomes a powerful criticism of a society that denied black Americans the most basic respect.

Atticus is the moral centre of the novel's idea of respect, and Lee shows that his respect for others begins with empathy. Early in the novel, after Scout's disastrous first day at school, he tells her that "you never really understand a person until you consider things from his point of view... until you climb into his skin and walk around in it." Scout gradually learns to apply this, finally even to Boo Radley. Importantly, Atticus extends respect to everyone, regardless of status: he accepts payment from Walter Cunningham senior in hickory nuts and firewood, treating the poor farmer's pride with dignity rather than pity. During the Great Depression many rural families like the Cunninghams had no money at all, so Atticus's patience is a respect Maycomb usually reserves for the wealthy.

Lee also shows respect being taught within the home, particularly by Calpurnia. When Walter Cunningham comes to lunch and pours syrup over his food, Scout comments rudely, and Calpurnia takes her into the kitchen and scolds her, insisting that any guest in the house must be treated as company, however poor. The fact that a black housekeeper teaches a white child about respect is

Question number

significant in a society where Calpurnia herself would have been denied it outside the Finch house. Atticus's respect for Calpurnia is clear when Aunt Alexandra suggests dismissing her: he refuses, saying that she is a faithful member of the family. The Finch household becomes a small model of how respect could work.

That hierarchy is shown most painfully through the lack of respect for the black community. Black citizens live near the town dump in the Quarters and worship separately at First Purchase church, reflecting the Jim Crow laws that enforced segregation across the South. During the trial, Mr Gilmer addresses Tom Robinson contemptuously as "boy", and the white jury's verdict makes clear that a black man's word carries no weight against a white woman's. Tom himself, by contrast, shows Mayella more respect than anyone else in her life: he helps her with her chores without payment and says he "felt right sorry for her". Lee makes it clear that this compassion is what condemns him, because a black man pitying a white woman overturned the racial order Maycomb depended on. Tom's death while trying to escape from prison shows how little his life was respected.

Lee also explores how Maycomb's class system affects respect. The Ewells, labelled "white trash", are despised by the town, yet Bob Ewell uses the one form of status he has, his whiteness, to claim respect he has not earned. His spitting in Atticus's face after the trial is a grotesque attempt to recover pride, and Atticus's calm response, that he would rather Bob spit at him than beat his children, shows that true respect comes from restraint rather than retaliation. Respect based purely on race or birth is shown to be worthless.

The children's journey towards respect is a key part of the novel's bildungsroman structure. Jem's attack on Mrs Dubose's camellias, after she insults Atticus, leads to his punishment of reading to her every day. Only after her death does he learn

Question number

that she was fighting a morphine addiction, and Atticus explains that he wanted Jem to see "what real courage is, instead of getting the idea that courage is a man with a gun in his hand." Jem learns to respect someone he had dismissed as a hateful old woman. Similarly, the children's view of their father changes. They initially think he is too old to do anything impressive, but when he shoots the rabid dog Tim Johnson, they discover that he was once the best shot in the county. Their respect deepens because he never boasted.

One of the most moving moments of respect comes at the end of the trial, when the black community in the balcony rises as Atticus leaves. Reverend Sykes tells Scout, "Miss Jean Louise, stand up. Your father's passin'." Despite the guilty verdict, the people who have been denied respect all their lives show it to the man who defended Tom's dignity. By contrast, Mrs Merriweather at the missionary tea pities the distant Mrunas while complaining about her own black servants, showing that respect must be acted on, not merely professed.

Finally, Lee shows respect for privacy through the Radleys. Atticus repeatedly tells the children to leave Boo alone, and the gossip of Miss Stephanie Crawford is presented as disrespectful. By the end, Scout finally meets Boo after he saves her and Jem from Bob Ewell, and she calls him "Mr. Arthur", a mark of respect. Heck Tate's decision to protect him from public attention is, as Scout realises, like sparing a mockingbird. Her closing reflection, when Atticus tells her that most people are nice "when you finally see them", shows that she has learned his lesson: respect grows from understanding.

Overall, Lee presents respect as the foundation of a just society. Maycomb's failure to respect Tom Robinson exposes the moral sickness of the segregated South, but Atticus, Calpurnia and eventually Scout offer hope that respect based on empathy

Question number

rather than race or class could change the future.

5 Tom Robinson appears in person for only a few chapters of To Kill a Mockingbird, yet he is the moral heart of the novel. Harper Lee presents him as gentle, hardworking and compassionate, a man whose only real "crime" is kindness, and his trial and death expose the racism at the core of 1930s Maycomb. Through Tom, Lee turns Scout's coming-of-age story into a searching criticism of the Jim Crow South, and his fate gives the novel's title its deepest meaning.

Lee establishes Tom as a decent family man and a model of quiet dignity. He is twenty-five, married to Helen and has three children, and he works steadily for Link Deas, who even stands up in court to defend his character. Tom's crippled left arm, injured in a cotton gin when he was a boy, is central to the plot: it makes it almost impossible for him to have beaten Mayella in the way she describes, since her injuries are mostly on the right side of her face. The fact that he works despite this disability emphasises his determination, and his previous thirty days in jail for a fight he could not pay his way out of hints that the legal system has already treated him unequally.

We first encounter Tom indirectly, in the scene at the jailhouse when Atticus guards him from the lynch mob led by Walter Cunningham. After Scout's innocent conversation shames the men into leaving, a voice comes from the darkness asking, "Are they gone?" Lee keeps Tom hidden, which makes him seem vulnerable and powerless, a man whose life depends on the courage of others. This reflects the reality of the time: lynching of black men accused of crimes against white people was common in the South, and Atticus's stand shows how exceptional it was to resist the mob.

Question number

At the trial, Tom's character emerges through his testimony. He explains that he regularly helped Mayella with chores, such as breaking up a chiffarobe, and never accepted payment. When Mr Gilmer asks why, Tom says that he "felt right sorry for her". This moment is a turning point, because the courtroom reacts with hostility. Lee shows that Tom's sympathy is seen as an insult to white superiority; in Maycomb's racial hierarchy, a black man had no right to pity a white woman, however poor. Mr Gilmer's sneering cross-examination, calling him "boy", is so cruel that Dill is reduced to tears and has to leave the courtroom, and Dolphus Raymond explains to the children that they are seeing the hatred of the adult world for the first time. Tom's politeness and honesty, by contrast, earn the reader's respect.

Tom's situation also reflects the impossible position of black men accused by white women in the 1930s. Lee was clearly influenced by the Scottsboro case of 1931, in which nine black youths were falsely accused of raping two white women in Alabama and convicted despite weak evidence. Like them, Tom is convicted not on evidence but on race. Atticus's closing speech argues that Mayella has broken a "rigid and time-honored code" by tempting a black man, and that she accuses Tom to hide her own shame. He insists that the courtroom is the one place where all men should be equal, but the all-white jury, made up of farmers from outside the town, chooses to uphold Maycomb's prejudice. Atticus knew the case was lost from the start, and Lee uses this to show how deeply racism was embedded in the justice system.

Tom's death is the most tragic part of his story. Rather than waiting for Atticus's appeal, he tries to escape from the prison farm and is shot seventeen times by the guards. Atticus suggests that Tom had given up on white men's justice and preferred to take his chances on his own. The excessive number of shots shows

Question number

how little his life was valued. Lee also shows the effect on Tom's family: Atticus, accompanied by Calpurnia, Dill and Jem, breaks the news to Helen, who collapses. The suffering spreads beyond Tom himself to the whole black community.

Symbolically, Tom is one of the novel's mockingbirds. Atticus tells the children that it is "a sin to kill a mockingbird" because mockingbirds do nothing but sing for others' enjoyment. Tom, who did nothing but help Mayella, is destroyed by the society he served. Mr Underwood's editorial in The Maycomb Tribune makes the link explicit by comparing Tom's death to the senseless slaughter of songbirds by hunters and children. This is a sign of some hope, as is Miss Maudie's observation that the jury's long deliberation was a small step forward.

Finally, Tom's story is central to Scout and Jem's moral education. Jem is devastated by the verdict, and his faith in the fairness of Maycomb collapses. Scout, too, learns to see the hypocrisy of adults like Miss Gates, who condemns Hitler's persecution of the Jews while having said after the trial that it was time black people were taught a lesson. Through Tom, Lee shows the children, and her readers in 1960 during the Civil Rights Movement, the injustice of a system built on racial prejudice.

Overall, Tom Robinson is presented as an innocent victim whose goodness exposes the moral failings of Maycomb. His quiet dignity, his compassion and his tragic death make him the clearest embodiment of the novel's central message: that destroying the innocent is a sin, and that a society which does so must be forced to confront its conscience.

6 George Milton is important in Of Mice and Men because he holds the novel

Question number

together: he is Lennie's protector, the keeper of the dream and the man who must finally destroy both. Through George, Steinbeck explores what it meant to care for another person in the harsh, lonely world of the itinerant ranch workers of the Great Depression, and George's tragic final choice suggests that in such a society even love and loyalty cannot survive.

From the opening chapter, George is important as Lennie's guardian and the voice of control. He is described as small and quick, the opposite of the huge, childlike Lennie, and he immediately takes charge: he warns Lennie not to drink too much water, takes away the dead mouse and plans for trouble by telling Lennie to "hide in the brush" by the river if anything goes wrong. This careful planning makes George important structurally, because the clearing becomes the setting for the final chapter, and his instruction foreshadows the tragedy. George's role reflects the absence of any social care for the disabled in 1930s America. Since Lennie's Aunt Clara died, George is all he has; without him, Lennie might well be locked away in an institution.

However, Steinbeck also presents George as complex and sometimes resentful. In his outburst in the first chapter, he complains that "If I was alone I could live so easy", imagining spending his fifty dollars in a cat house and eating wherever he wants. His frustration shows how heavy the burden of responsibility is, and the rant becomes a kind of ritual, after which he softens and feels guilty. Later, he confesses to Slim that he once used to play tricks on Lennie and told him to jump into the Sacramento River, even though Lennie could not swim. After nearly drowning him, George stopped. This confession shows his growth from careless mockery to genuine care, and it is significant that George trusts Slim, the wise "prince of the ranch", enough to share it.

Question number

George is most important as the person who keeps the dream alive. When Lennie begs him to tell about the rabbits, George repeats the familiar speech: "Guys like us, that work on ranches, are the loneliest guys in the world." He contrasts this with their own situation: "We got a future. We got somebody to talk to that gives a damn about us." The repetition of this story, almost like a prayer or bedtime tale, shows that the dream of a little farm where they can "live off the fatta the lan'" gives meaning to their lives. In the context of the Great Depression, when millions were unemployed and migrant workers moved from ranch to ranch with no security, owning land was the core of the American Dream. George's dream becomes contagious. Candy offers his savings of three hundred and fifty dollars, and even the cynical Crooks briefly asks to join. For a moment, George's dream seems possible, which makes its collapse more devastating.

George's friendship with Lennie also makes him important because it contrasts with the isolation of every other character. The boss is suspicious of their relationship and asks what George is getting out of it, assuming that George is taking Lennie's pay. Slim, however, observes that it is unusual for two men to travel together, because most ranch hands are alone and afraid of one another. Through George, Steinbeck suggests that companionship is the only defence against the loneliness of this world. When Crooks tells Lennie that "A guy needs somebody", it reminds the reader how rare George's loyalty is.

George's importance also lies in how he deals with danger. He immediately sees Curley as a threat and warns Lennie to stay away from him, and he labels Curley's wife "jail bait", predicting trouble. When Curley attacks Lennie, it is George who shouts to Lennie to "get him", allowing Lennie to crush Curley's hand. George's protective instinct is strong, but it cannot prevent the inevitable. After Lennie accidentally kills Curley's wife in the barn, George understands at once what must

Question number

happen. His words, "I think I knowed we'd never do her", show that perhaps he always knew the dream was impossible, and that he had been telling the story as much for himself as for Lennie.

The ending gives George his greatest significance. Knowing that Curley and his men will lynch Lennie, George steals Carlson's Luger and finds Lennie at the riverbank. He asks Lennie to look across the river and tells the story of the farm one last time before shooting him in the back of the head. This mirrors Carlson's shooting of Candy's old dog, and Candy's earlier regret that he should have shot his dog himself rather than let a stranger do it. George's action is therefore an act of mercy, sparing Lennie a cruel death and a world that has no place for him. Yet it is also the death of George's own dream. Slim's reassurance, "You hadda, George", acknowledges the terrible necessity, while Carlson's baffled question about what is eating the two men shows how little the others understand the bond George has lost.

Ultimately, George is important because he embodies both hope and its destruction. Steinbeck, who worked on ranches himself, uses George to show that in a society shaped by poverty, prejudice and isolation, the dream of security and friendship is fragile. By the end, George faces the future the men in the bunk house already have: alone, with nothing to look forward to but spending his wages in town. The title, taken from Burns's line about the best laid schemes of mice and men, captures his fate exactly.

7 Money is undoubtedly very important in Of Mice and Men. It decides who has power on the ranch, it keeps the workers trapped in a cycle of labour and spending, and it is the key to the dream of owning land. However, I would argue

Question number

that Steinbeck presents money as important mainly because of what it represents: security, freedom and belonging. The novel suggests that what the characters truly lack is not money but companionship and hope, and the tragedy is that, in the world of the Great Depression, these seem impossible to secure without it.

Money is central to the ranch's hierarchy and therefore to power. The boss, who owns the ranch, has the power to hire and fire, and when George and Lennie arrive late, he is immediately suspicious, assuming that George must be taking Lennie's pay. He warns George that he has his eye on him. His suspicion shows that, to him, relationships are always about money; he cannot imagine one man helping another for nothing. Curley, the boss's son, has no particular skill or authority except that which comes from his father's wealth, yet he can bully the men because they know he cannot be fired. In the 1930s, when work was scarce and men like George and Lennie needed work slips from agencies such as Murray and Ready's to get a job at all, the threat of losing work gave the wealthy enormous power over the poor.

For the itinerant workers, money is earned only to be lost. The men work long, exhausting days bucking barley, earning around fifty dollars a month, but they spend it immediately. Whit describes the local brothel, Susy's place, and its prices, explaining that a girl costs two and a half dollars while "You can get a shot for two bits". George himself joins the others there on Saturday night, despite claiming they must save. Steinbeck shows that the workers are trapped: they have nothing to save for and no family to support, so their money is spent on brief comforts. This reflects the reality of migrant labour during the Depression, where men drifted from ranch to ranch, never accumulating anything. Money matters here because the lack of it keeps them powerless and alone.

Question number

Money is most important in the novel as the means to achieve the dream. George's vision of the little farm where they will "live off the fatta the lan"' depends entirely on saving a stake. At first it seems hopeless; George admits that they have very little between them. However, when Candy overhears and offers the two hundred and fifty dollars he received as compensation for losing his hand, plus the fifty dollars he has "saved up right in the bank", the dream suddenly becomes real. George is astonished, and for the first time all three men believe they could buy the place. This shows how money transforms hope into possibility. For Candy, who is old and fears being "canned" when he can no longer work, money offers protection from the fate of his old dog. In an America without a welfare state, an elderly disabled worker like Candy had no safety net, so his small savings are the only thing that give him a future.

Yet Steinbeck also suggests that money cannot buy what the characters most need. Crooks, the black stable buck, mocks the dream, telling Lennie that he has seen hundreds of men with the same plan and that "Nobody never gets to heaven, and nobody gets no land." His cynicism comes from experience. He reveals that his father owned a chicken ranch, so his family once had money and property, but now Crooks is isolated in the harness room because of his race. His possessions, including several pairs of shoes and a few books, suggest some comfort, but they cannot protect him from racism or loneliness. Here Steinbeck shows that prejudice, not just poverty, determines a person's place in society.

Curley's wife also shows the limits of money. As the wife of the boss's son, she has more wealth than the ranch hands, yet she is profoundly unhappy. She tells Lennie that she could have been in the movies and had nice clothes, and that she would not be living like this. Her dream is not simply of money but of fame, attention and escape from her lonely marriage. Even with some financial security,

Question number

she has no one to talk to, which suggests that loneliness is the novel's deepest problem.

Slim, the most respected man on the ranch, earns no more than the other workers, yet he has authority and dignity. His respect comes from his skill and his understanding of others, not from money. This contrasts sharply with Curley, whose power is purely inherited. Steinbeck seems to suggest that true worth lies in character rather than wealth.

Ultimately, the collapse of the dream shows that money was never enough. When Lennie kills Curley's wife, the savings become meaningless, and George tells Candy that he will simply work his month, take his fifty dollars and spend the night in a cat house, returning to the life of the lonely men he once pitied. The money remains, but the hope has gone.

In conclusion, I largely agree that money is very important in Of Mice and Men, because it controls the hierarchy of the ranch and is essential for the dream of independence. However, Steinbeck shows that money matters chiefly as a symbol of security and freedom. What the characters truly want is a place to belong and someone who cares about them, and the novel's tragedy is that, in the harsh economic world of the 1930s, even money cannot protect those things.

8 Koro Apirana is the most complex character in The Whale Rider because Ihimaera makes him both the guardian and the greatest obstacle of the culture he loves. He is a chief fiercely devoted to the survival of the Maori people of Whangara, yet his rigid belief that leadership must pass through the male line blinds him to the very heir the ancestors have sent. Through Koro, Ihimaera explores a question that

Question number

mattered urgently to Maori in the 1980s: how can a tradition be preserved without being frozen?

From the opening of the novel, Koro is defined by his longing for a male successor. When Kahu is born to his grandson Porourangi, he is bitterly disappointed and "won't have anything to do with her", hoping Porourangi will "have a son next time". His refusal to take part in the burial of her birth cord on the marae is striking, because this is exactly the kind of ceremony that binds a child to the land and the tribe. Ihimaera presents the irony with gentle humour: the man most obsessed with continuity rejects the child named after the founding ancestor, Kahutia Te Rangi, the whale rider himself. Koro's attitude reflects the patriarchal structure of traditional Maori leadership, in which chiefly authority and the right to speak on the marae belonged to men, and the reader is invited to see that structure as something Koro has mistaken for the essence of Maoritanga itself.

Yet Ihimaera never lets Koro become a simple villain. He is deeply respected, and his whole life is devoted to the survival of his people. He holds tribal meetings and helps to set up the "language nests", the Kohanga Reo, to teach young people te reo and the old chants. This is significant historically: the first kohanga reo opened in 1982, and the Maori Language Act, which made te reo an official language of New Zealand, was passed in 1987, the year the novel was published. Koro therefore embodies the Maori renaissance, the movement to rescue a language and culture that decades of colonial schooling had pushed to the edge of extinction. His fear of loss is real and justified, which makes his blindness more tragic.

That blindness is most painful in his treatment of Kahu herself. She adores him, and her love is shown as instinctive and unwavering, yet when she creeps into his

Question number

lessons he drives her out: "Go away," Koro Apirana "would thunder", leaving her "sobbing her heart out" with Nanny Flowers. His justification, "Them's the rules", is revealing, since it reduces sacred tradition to a set of regulations he does not need to question. He even fails to attend the school ceremony where Kahu recites the family whakapapa, the genealogy that is the backbone of tribal identity. Kahu shows every quality of leadership Koro seeks in the boys.

The episode of the carved stone crystallises this. Koro throws it into the sea and challenges the boys of the tribe to retrieve it, a test drawn from tradition, but none of them succeeds and he retreats in despair, believing the line will end with him. It is Kahu who dives and brings the stone back, though Nanny Flowers decides not to tell him because "He's not ready yet". The structure here is careful: the reader knows the truth while Koro does not, so dramatic irony exposes how far his prejudice has separated him from reality.

Koro's relationship with Nanny Flowers adds warmth and comedy to his character. Their marriage is full of banter, she calls him an "old Paka" and constantly threatens divorce, yet the affection beneath it is clear. Nanny is a quiet voice of change, challenging him from within the tradition rather than rejecting it, and through her Ihimaera suggests that Maori women have always held strength and mana, even when it went unrecognised. This links to the wider questioning of gender roles in New Zealand in the 1970s and 1980s, as Maori women campaigned for a greater voice in tribal affairs.

Koro is also a man of genuine spiritual wisdom. He has an intimate knowledge of the fishing grounds and a deep affinity with the whales, sensing that "Something's going on" before the strandings. When the herd beaches itself he tells his people that the whale "is a reminder of the oneness which the world once had", and his

Question number

belief that the tribe's fate is bound to the great bull whale shows that he understands what is truly at stake. In this sense his conservatism is not foolish: in a world of nuclear testing at Moruroa and commercial whaling, which was only banned internationally in 1986, Koro's insistence on the old relationship with nature looks prophetic rather than old-fashioned. The contrast with Porourangi, who after their visit to Raukawa wants to prepare the young for "new challenges and the new technology", shows Ihimaera weighing two valid responses to modern pressures.

The resolution of Koro's arc comes through humility. When Kahu rides the whale out to sea, Nanny finally returns the stone to him and "The old man understood". At Kahu's hospital bedside he asks "the Gods to forgive him" and tells her he loves her, cradling her partly so that nobody would hear "their big chief crying". His greatness, finally, lies in his capacity to change.

Ultimately, Ihimaera presents Koro as a figure of the culture at a crossroads. His devotion to tradition keeps the tribe alive through difficult times, but his transformation suggests that a living culture must be able to recognise the ancestors' gifts in unexpected forms. Koro learns that salvation can come through a girl, and in that lesson Ihimaera offers a hopeful vision of Maori identity renewed rather than merely preserved.

9 In The Whale Rider, "oneness" is the idea that humans, animals, the sea and the land once belonged to a single living whole, held together by communication and respect. Ihimaera presents this unity as something the Maori of Whangara inherited from their ancestors, something the modern world has broken, and something that can only be restored through faith and humility. Koro's warning

Question number

that forgetting the communication means ceasing "to be Maori" shows that, for Ihimaera, the relationship with nature is not a side issue but the heart of cultural identity.

The novel opens with the myth of oneness in action. In the prologue, the ancestor Kahutia Te Rangi, Paikea, arrives at Whangara on the back of a great whale, and the land and sea seem to wait for him. Rawiri later explains that Paikea brought spears which were "life-giving forces", enabling the people "to live in close communion with the world". These spears, he says, gave instructions on how man might talk with the creatures of the sea "so that all could live in helpful partnership. They taught oneness". The phrase "helpful partnership" is important because it presents nature not as something to be conquered but as an equal partner. According to tribal belief, the whale would even answer a mariner lost at sea, as long as he had the right authority and "knew the way of talking to whales".

Ihimaera contrasts this ideal with the destruction of the present day. Interwoven with Rawiri's narrative are italicised sections told from the perspective of the old bull whale and his herd, who remember the ancient days of their partnership with humans and who mourn their master Paikea. The whale's grief is deepened by human cruelty: the herd has been scarred by whaling and some of its calves have died after nuclear testing in the Pacific. This reflects the context of the 1980s closely. France conducted nuclear tests at Moruroa, and in 1985 the Greenpeace ship Rainbow Warrior, which was protesting against them, was bombed in Auckland harbour by French agents. By including the whales' suffering, Ihimaera makes the breakdown of oneness global, not just local: the whole world has lost its harmony with nature.

Question number

Koro Apirana is the main voice of the old knowledge. Addressing his people in the meeting house, he says that the whale "is a reminder of the oneness which the world once had", and he believes that the partnership ended when humans began the mass killing of whales. His deep knowledge of the fishing grounds and his sense that "Something's going on" show that he still listens to nature. When the whales strand on the beach, he insists that the tribe's survival is bound to the survival of the great bull whale, a belief that turns the stranding into a test of whether the people still deserve their heritage. The worldwide moratorium on commercial whaling that came into force in 1986 suggests that Ihimaera was writing at a moment when the world itself was beginning to accept that the killing had gone too far.

Rawiri's journey abroad offers a different perspective on man and nature. In Papua New Guinea, working on a coffee plantation, he describes the relationship with nature as a "battle", admitting he doubted the land "could ever be tamed of its temperatures ... but we tried". He comes to see that "Nature will take back what man had once achieved". This colonial attempt to dominate the land is the opposite of oneness, and it fails. It is significant that Rawiri finds his way home through nature: he hears the sea in a shell, and a whale shape in the clouds tells him he must return to Whangara. Ihimaera suggests that the bond between people and their environment is also the bond to family and identity, which cannot be broken by distance.

Kahu is the clearest embodiment of oneness. From early childhood she has an affinity with the sea and its creatures. When Rawiri takes her, at the age of two, to see a film about whale hunting, she is deeply distressed, and on the way home she seems to talk to a group of orcas, warning them to swim away. She speaks with dolphins and is drawn to the water constantly. Her name links her to Kahutia

Question number

Te Rangi, and this connection is fulfilled when she swims out to the stranded bull whale and rides it back to sea. In that moment she restores the communication that Koro thought had been lost, and the whale herd survives. Oneness can be renewed, but only through love rather than control.

The structure of the novel supports this theme. It is divided into the seasons Spring, Summer, Autumn and Winter, so that the narrative follows the natural cycle of the year. This cyclical form echoes the idea that life in harmony with nature renews itself: Paikea's arrival at the beginning is mirrored by Kahu's ride at the end, and the old story returns in a new form. The repeated chant "hui e, haumi e, taiki e", meaning join everything together, bind it together, let it be done, gives the theme a voice in te reo itself, reminding the reader that language and land are part of the same unity.

Ultimately, Ihimaera presents oneness as both a memory and a hope. Published in 1987, during the Maori cultural renaissance and a growing environmental movement, the novel argues that Maori tradition offers a wisdom the modern world needs. The ending, with the whales saved and a girl recognised as the tribe's future leader, suggests that harmony between man and nature can be recovered, but only if people are willing to listen again.

10 Lena St. Clair is significant in The Joy Luck Club because her two chapters show, more painfully than any other daughter's, what happens when love between a mother and daughter cannot find a shared language. Caught between an American father who mistranslates her mother and a Chinese mother who speaks in fears and omens, Lena grows up uncertain of who she is, and her adult life repeats her mother's passivity. Through her, Amy Tan explores the novel's central concerns of

Question number

identity, communication, cultural difference and the position of women, and her story is also essential because it prompts Ying-ying to break her silence and tell her own.

Lena's identity is divided from the start. Her father, Clifford St. Clair, is of English and Irish descent, while her mother, Ying-ying, is Chinese, and Lena describes having her mother's Chinese eyes with her father's colouring. As a child she blames her eyes for the bad things she imagines, as if seeing in a Chinese way makes her see horrors. Tan wrote the novel in the late 1980s, when many second-generation Chinese Americans were exploring this sense of being "half and half", neither fully at home in their parents' culture nor fully accepted in white American society, and Lena gives that experience its most anxious form.

Her first chapter, "The Voice from the Wall", reveals the effect of unspoken terrors on a sensitive child. Lena is haunted by the story that an ancestor had "sentenced a beggar to die in the worst possible way", and she longs to know the truth because the unknown frightens her more than any fact. Ying-ying fills the silence with frightening stories, telling Lena that a "bad man" lives in the basement after the child falls into its "dark chasm". These tales are meant to protect her, but they leave her full of irrational fears. Tan suggests that the mothers' habit of teaching through warnings and parables, rooted in Chinese tradition, can become a barrier when the daughter does not understand the history behind them.

Lena's significance also lies in how she sees her mother's decline. When the family moves "up in the world", both literally and socially, after Clifford is promoted, Ying-ying immediately dislikes the new apartment because it is "built too steep" and the wind is too strong. She rearranges the furniture in an attempt to restore balance, reflecting Chinese beliefs about harmony and the arrangement of space.

Question number

After Ying-ying loses a baby, she sinks into silence and seems to become a ghost of herself, and Lena feels helpless. Clifford, who cannot speak Chinese, puts his own words into his wife's mouth, so Lena alone senses the depth of her mother's grief. Tan uses Lena to show how language barriers isolate the immigrant mother even within her own family.

The contrast with the neighbours is one of the most revealing moments in her story. Through the wall, Lena hears the Italian mother and daughter next door screaming at each other, and she imagines terrible violence. Yet afterwards she realises they have argued and then reconciled lovingly. Lena envies them: their noise is a form of closeness, whereas her own home is filled with a frightening silence. This shows Tan's interest in different cultures of emotional expression and suggests that open conflict may be healthier than buried pain.

In her second chapter, "Rice Husband", Lena is an adult, and her significance shifts to the question of women's self-worth. She is married to Harold Livotny, and although she helped to create their successful business, Harold earns far more and Lena still pays half of every expense, recorded on a list on the refrigerator. Their "fair" arrangement is in fact deeply unequal, and Harold does not recognise her contribution. Lena believes, almost superstitiously, that her fate is fixed; as a child she linked leftover grains of rice to the pockmarked face of a future husband and blamed herself for the death of a cruel boy. Her later self-starvation shows how guilt and passivity have been turned inward. In the late twentieth century, as American women were demanding equality in work and marriage, Lena's inability to assert herself makes her an example of how cultural conditioning can survive into a supposedly liberated age.

Symbolism makes Lena's situation vivid. Harold has made a rickety table for the

Question number

guest room, and Ying-ying, visiting, notices at once that it is unstable. When the vase on it falls and shatters, it is clear that the table represents the fragile marriage built on poor foundations. Ying-ying sees what Lena has refused to see.

Finally, Lena is significant because she gives Ying-ying a reason to speak. In "Waiting Between the Trees", Ying-ying recognises that her daughter has inherited her own lack of spirit. Born in the Year of the Tiger, she resolves to tell Lena about her painful first marriage in China and to pass on her "tiger spirit" so that Lena can fight back. This reflects the importance of the Chinese zodiac in the mothers' sense of identity, and also Tan's own experience of hearing her mother's stories of life in China.

Overall, Lena matters because she shows both the damage done by silence and the possibility of healing through storytelling. Her mixed heritage, her fears and her unequal marriage embody the novel's concern with identity and women's lives, while her mother's decision to speak at last offers hope that the gap between the generations can be bridged.

11 Chinese culture is the foundation of The Joy Luck Club: it shapes the mothers' identities, the lessons they try to pass on, the very structure of the novel, and the conflicts that divide them from their American daughters. Amy Tan presents that culture not as a fixed set of customs but as an inheritance carried across the Pacific in stories, which the daughters at first reject and finally begin to claim. The novel's importance lies in showing how a culture survives migration through memory and love.

The title itself points to Chinese culture. The Joy Luck Club was founded by

Question number

Suyuan Woo in Kweilin during the Japanese invasion, when a group of women met to play mahjong, eat what they could find and tell stories, choosing to hope rather than despair. Suyuan later revives the club in San Francisco in 1949 with three other immigrant women. Mahjong, an ancient Chinese game played by four people, therefore becomes a symbol of continuity, and it also shapes the novel's form: there are four sections, each with four stories, and the narrators sit around the story as players sit around the table. When Jing-mei takes her dead mother's place in the East seat at the table, she inherits not just a seat but a cultural responsibility. Tan uses the game to suggest that the stories, like the tiles, only make sense when combined.

Storytelling is the mothers' main way of passing on their culture. Each section opens with an italicised parable, such as the woman who carries a swan from China to America, hoping to give her daughter a single feather and tell her that, though it looks worthless, it "comes from afar". This captures the immigrant mothers' situation precisely: they have brought a culture over vast distances, but the swan was taken from them and only the feather is left, so they must rely on words. The mothers' personal stories carry historical memory and moral warnings. Lindo Jong's tale of her arranged marriage in "The Red Candle" shows a girl who honours her parents' promise while secretly protecting herself, while An-mei Hsu's memories of her mother, who became a concubine and later took her own life, reveal the powerlessness of women in pre-revolutionary China. Tan, inspired by hearing her own mother's stories of life in China, presents storytelling as an act of survival.

Chinese beliefs and superstitions shape the mothers' view of the world. The Chinese zodiac is central to identity: Ying-ying St. Clair was born in the Year of the Tiger, but when her American husband records the wrong birth year on her

Question number

immigration papers she becomes a Dragon, and the error symbolises how migration erases the self. Later she resolves to pass on her "tiger spirit" to her daughter Lena. Lindo teaches Waverly the "art of invisible strength", a philosophy of quiet control that Waverly turns into a winning chess strategy, while the omens and warnings in "The Twenty-Six Malignant Gates" show a mother's belief that danger can be foreseen. Objects such as Lindo's red candle and the jade pendant Suyuan gives Jing-mei, her "life's importance", carry cultural meanings that the daughters only understand once the stories are told.

Yet Tan is just as interested in the conflict that culture creates. The daughters, raised in San Francisco in the decades after the war, identify mainly with American values of individual freedom and self-expression. Jing-mei admits that she once saw the club as a "shameful Chinese custom" and was embarrassed by the mothers' clothes and broken English. The mothers think their daughters are ignorant of their heritage, while the daughters think their mothers are foolish or old-fashioned. In "Two Kinds" Suyuan's belief that her daughter can become a prodigy if she works hard enough reflects both Chinese expectations of filial obedience and the American dream that "you could be anything you wanted to be", and the clash ends in the cruel argument over the piano. Language deepens these divisions: the mothers' imperfect English and the daughters' limited Chinese mean that meanings are constantly lost.

Context explains why this tension is so sharp. Chinese immigration to the United States was severely restricted by the Chinese Exclusion Act from 1882 until 1943, and the mothers arrive after decades of war, revolution and hardship. Many fear that their daughters will lose everything they have struggled to keep. At the same time, the daughters grow up in a society that often stereotyped Chinese Americans, which explains their wish to fit in. Tan herself, born in California in

Question number

1952 to immigrant parents, wrote from inside this divided experience.

The ending suggests that Chinese culture is ultimately part of the daughters, not something outside them. Lindo's "Double Face" shows that she herself has learned to wear both a Chinese and an American face, and as mother and daughter look in the mirror together they see how alike their faces are. Most powerfully, in "A Pair of Tickets", Jing-mei travels to China to meet the twin half-sisters her mother was forced to abandon during the war. As she crosses the border she feels herself "becoming Chinese", and when she sees her sisters she recognises her mother in them. The novel ends with a photograph in which all three sisters look like Suyuan, an image of a family and a culture made whole again.

In conclusion, Chinese culture is important because it gives the mothers their strength and the novel its form, but also because it is the battleground of the mother-daughter relationships. Tan shows that heritage can be resisted but not erased, and that it is through stories that the daughters finally come to understand who they are.

12 Okonkwo appears to be the most fearless man in Umuofia: a famous wrestler, a great warrior and a wealthy farmer. Yet Achebe reveals that his "whole life was dominated by fear, the fear of failure and of weakness". This paradox is the key to his tragedy. Okonkwo's fears, of his father's shame, of seeming womanly, of losing status and finally of the collapse of his culture, drive almost every action he takes, and because he never masters them, they lead him to destroy the things he loves and, finally, himself.

The root of Okonkwo's fear is his father, Unoka. Unoka was lazy, always in debt

Question number

and more interested in playing the flute than in farming, and he died without taking any title. Achebe explains that Okonkwo was ashamed of him and learned as a boy that he had been called agbala, a word that means a woman but can also mean a man who has taken no title. In Igbo society, where a man's worth was measured by his yams, his titles and his deeds, this was a deep disgrace. Okonkwo's fear is therefore not irrational: he lives in a culture where "achievement was revered" and status had to be earned. However, Achebe shows that he takes these values to an extreme, so that the fear of resembling his father makes him hate anything he associates with gentleness.

This fear shapes his family life. Okonkwo rules his household with a "heavy hand", and his wives and children live in fear of his temper. He beats his youngest wife, Ojiugo, during the Week of Peace, breaking a sacred custom, because his anger matters more to him than the earth goddess Ani. He refuses to show affection openly, believing that "to show affection was a sign of weakness". He is particularly harsh with his eldest son, Nwoye, whom he fears is lazy and too like Unoka, and he constantly nags and beats him. Ironically, this treatment pushes Nwoye away, and later the boy is drawn to the Christians, partly because their hymns answer questions that his father's harshness left unanswered. Okonkwo's fear of producing a weak son helps to create the very outcome he dreads.

The most terrible consequence of his fear is the killing of Ikemefuna. The boy has lived with Okonkwo's family for three years and calls him father, and Okonkwo has become fond of him, though he never shows it. When the Oracle decrees that Ikemefuna must die, Ogbuefi Ezeudu advises Okonkwo to take no part because the boy "calls you father". Yet when Ikemefuna runs to him crying "My father, they have killed me!", Okonkwo strikes him down. Achebe's explanation is brief and devastating: "He was afraid of being thought weak." The short sentence exposes

Question number

how fear has overridden love, conscience and even the elders' advice. Afterwards, Okonkwo cannot eat or sleep for days, which shows the human cost of a man at war with his own feelings.

Achebe does show moments when Okonkwo's tenderness breaks through. He fears for his daughter Ezinma, who is thought to be an ogbanje, and when she is ill he gathers medicine for her himself. When the priestess Chielo carries Ezinma off to the Oracle's cave at night, Okonkwo follows with his machete, waiting outside the cave in the darkness. Here his fear is for someone else rather than for his reputation, and the reader sees a gentler man beneath the hard exterior. Significantly, he often wishes that Ezinma "should have been a boy", a sign that he can only value her qualities by imagining them as masculine.

Exile intensifies his fear of failure. After his gun accidentally explodes at Ezeudu's funeral and kills the dead man's son, Okonkwo must flee to his mother's land, Mbanta, for seven years. He feels that his life's ambition has been ruined, and for a time he loses the drive that defined him. His uncle Uchendu reminds him that "Mother is Supreme", but Okonkwo cannot accept that comfort comes from the female side. Meanwhile, the missionaries arrive, and his fear widens from personal failure to the loss of the whole Igbo way of life.

When he returns to Umuofia, Okonkwo fears that the clan has become soft. Unlike his friend Obierika, who can see that the white man has divided the people and that change cannot simply be fought, Okonkwo believes the strangers must be driven out by force. Achebe sets this within the historical reality of British colonisation in southern Nigeria in the late nineteenth century, when missionaries, courts and soldiers arrived together, and Umuofia, which had no single king, had no central authority to resist them. After the humiliation of imprisonment, Okonkwo

Question number

kills a court messenger, but the clan lets the other messengers escape. He realises that his people will not fight, and he hangs himself.

The final irony is crushing. Suicide is an abomination in Igbo culture, and his body cannot be touched by his own clansmen. The man who spent his life fleeing the shame of his father ends in a shame even greater. Obierika's bitter words, that "one of the greatest men in Umuofia" will be "buried like a dog", show both his grandeur and his ruin.

Writing in 1958, two years before Nigerian independence, Achebe presents Okonkwo as a tragic hero whose fears reflect real pressures in Igbo society and in the colonial encounter. Yet Achebe does not excuse him. By showing that Okonkwo's greatest weakness is his fear of weakness itself, he suggests that a culture, like a man, needs flexibility as well as strength to survive.

13 In Things Fall Apart, the Ibo language is far more than local colour. Achebe weaves Ibo words, proverbs, songs and even the rhythms of drums into his English prose in order to prove that his people possessed a complex civilisation with its own philosophy, law and art. Language becomes a measure of understanding: those who know it can see the dignity of Umuofia, while the colonisers who do not speak it misread everything. Through language, Achebe both celebrates Ibo culture and dramatises its tragic silencing.

Achebe's use of Ibo words gives the novel authenticity. Many terms are left untranslated or explained only through context, such as chi, a person's personal god, obi, a man's hut, and egwugwu, the masked elders who impersonate the ancestral spirits. Other words name ideas that have no English equivalent. An

Question number

ogbanje is a child who dies and returns to its mother again and again, and an agbala is not only a woman but a man who has taken no title. By using these words, Achebe forces the English-speaking reader to enter the Ibo world on its own terms rather than through translation. The effect is quietly political: it reverses the usual pattern of colonial literature, in which Africans were described from outside.

This matters especially when we remember why Achebe wrote the novel. Published in 1958, two years before Nigeria's independence, Things Fall Apart responded to European fiction such as Joseph Conrad's Heart of Darkness, which presented Africans as almost without language, making only incomprehensible noises. Achebe later attacked Conrad's portrayal directly. By showing the richness of Ibo speech, Achebe gives his people a voice that colonial writing had denied them. He was criticised for writing in English, but he argued that English could be shaped to carry an African experience, and the presence of Ibo within the English text demonstrates how that can be done.

The most celebrated feature of Ibo language in the novel is the proverb. Achebe tells us that "Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten." The metaphor itself is a proverb, so Achebe shows the technique while explaining it. Early in the novel, Okoye and Unoka discuss debt entirely through indirect sayings, and later Okonkwo, asking Nwakibie for seed yams, uses proverbs to show his respect. Proverbs reveal a culture that values wisdom, tact and shared memory, in which speaking well is a sign of maturity and status. They also show that Ibo society was governed by reasoned debate, which matters because Umuofia had no king; decisions were made by the elders and the assembly, so persuasion through language was a form of political power.

Question number

Songs and chants convey the spiritual life of the clan. When Chielo, priestess of Agbala, carries Ezinma away at night, her chanting cries to Agbala create a mysterious, frightening atmosphere, and the reader feels that she has been possessed by the god. When Ikemefuna is led away to be killed, he remembers a song from his childhood and walks to its rhythm, believing that if it ends on his right foot his mother is alive. The song is given in Ibo without translation, which makes it more intimate and more painful: the reader overhears a private memory just before Ikemefuna's death. Even the drums seem to speak. The ekwe announces a death with its phonetic rhythm "Go-di-di-go-go-di-go", and the whole village understands its message. Achebe presents a culture in which sound itself is meaningful and communal.

Language also becomes a source of humour and of division when the missionaries arrive. The interpreter who accompanies the first missionary to Mbanta speaks a different dialect from the people there, and the villagers laugh because his word for "myself" sounds like "my buttocks". The comedy reveals the variety of Ibo speech from clan to clan, but it also hints at how faith is being carried in a borrowed and clumsy voice. Mr Brown is more respectful than his successor, Mr Smith; he learns about Ibo beliefs through long conversations with Akunna, and he encourages the people to send their children to school to learn English so that they will not be ruled by strangers. Achebe acknowledges here that English brought power, and that the loss of Ibo dominance was linked to education as well as to force.

Above all, the lack of shared language leads to tragedy. Obierika understands this clearly. When Okonkwo asks whether the white man understands the custom about land, he replies, "How can he when he does not even speak our tongue?" The

Question number

colonisers judge Umuofia without understanding it, and their court messengers, who are not even from Umuofia, abuse their position. Achebe's ending makes the point unforgettably. The District Commissioner finds the people's "love of superfluous words" infuriating, and he decides that Okonkwo's life might make a "reasonable paragraph" in his book, which he will call The Pacification of the Primitive Tribes of the Lower Niger. The shift into his cold, official perspective shows how a whole culture, so richly expressed in the novel, will be reduced to a few lines in the coloniser's language.

In conclusion, the Ibo language is important because it is the life of the culture Achebe portrays. Its words, proverbs and songs give Umuofia dignity and depth, while the colonisers' failure to understand it leads to misunderstanding, violence and collapse. By writing an English novel filled with Ibo voices, Achebe ensures that the story the District Commissioner would reduce to a paragraph is instead told fully, and from the inside.