

Crossing Boundaries

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 16.

Anchor texts

Wide Sargasso Sea, Jean Rhys
Dracula, Bram Stoker

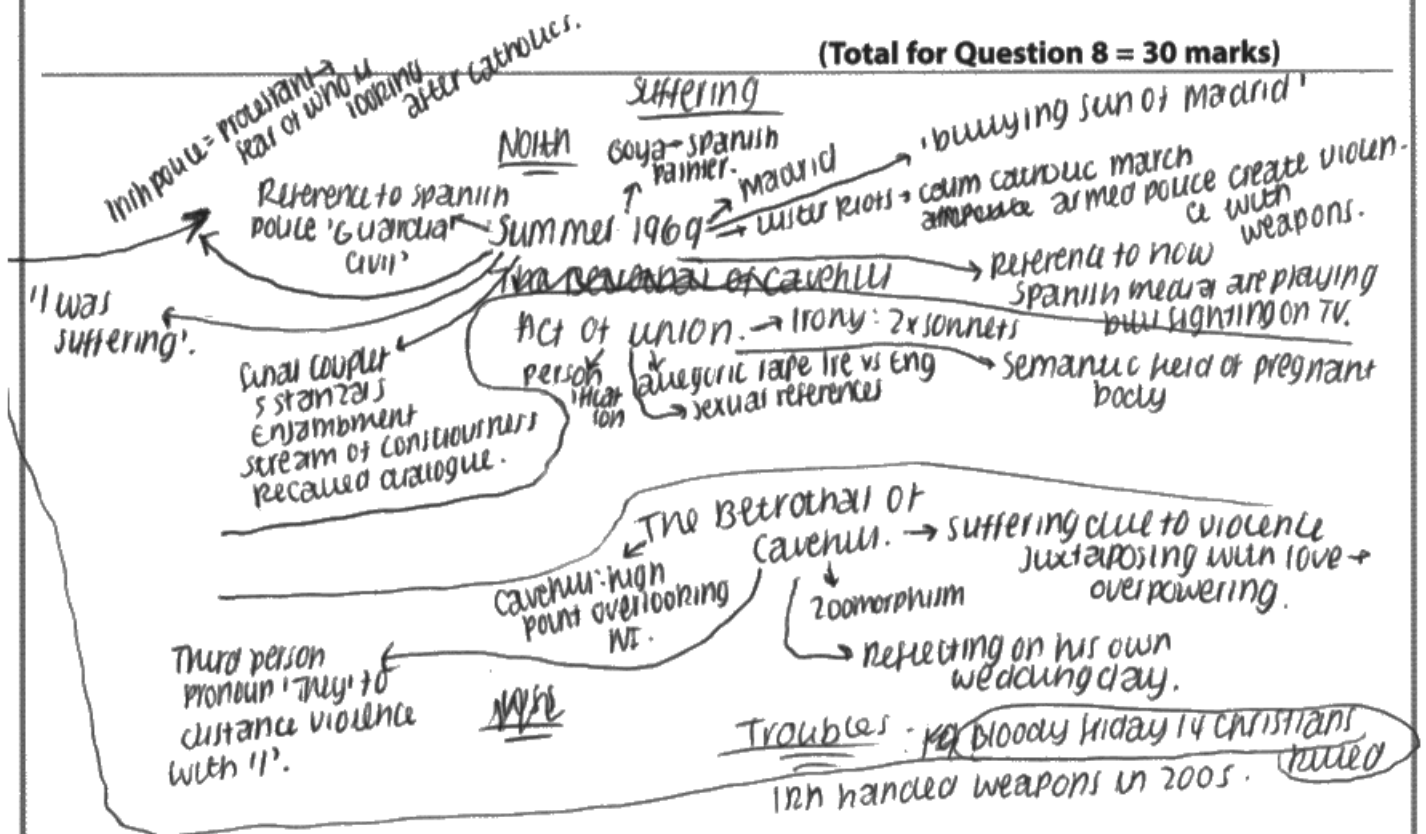
Other texts

The Lowland, Jhumpa Lahiri
Twelfth Night, William Shakespeare
Oleanna, David Mamet
Goblin Market, The Prince's Progress, and Other Poems, Christina Rossetti
North, Seamus Heaney

- 8 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to show the suffering that occurs when boundaries are crossed.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(Total for Question 8 = 30 marks)



WSS: Suffering

- mental instability → Antoinette to Christophine pg 64 'so between you I often...'
- Rochester → lack of belonging 'everything is too green' pg 42.

• Jean Rhys only visited Jamaica 'once in 64 yrs' → parallels to her personal life.
Structure: Trisect novel: Antoinette's last section limited & features Grace Poole due to her being the 'mad girl in the attic'.



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

Chosen question number: Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒

Please write the name of your two studied texts below:

Text 1: Wide Sargasso Sea

Text 2: North

Throughout Seamus Heaney's reflective collection of poems in *North* (published in 1975) and Jean Rhys' prequel to Brontë's *Jane Eyre*, *Wide Sargasso Sea*, (published in 1966) suffering is evident through boundaries being crossed such as the Irish Troubles and how Heaney contemplates ^{prolonged} the violence that took place on his own home ground. Boundaries crossed in WSS include alienation and displacement within culture, marriage and social norms.

In Rhys' novella, *Wide Sargasso Sea*, Antoinette (the major character) falls ~~the~~ suffering through mental instability driven by isolation. In part two of the tripart structured post-colonial novel, Rochester (unnamed throughout) ~~unnarrating~~ narrates; due to the shift from ^{her} female sense of voice to a manipulative typical Victorian male, we as readers feel a shift in tone. ~~from~~ Antoinette's suffering is quickly advancing due to her vulnerability when telling Rochester that 'I often wonder ~~what~~ who I am and where is my country and where do I belong and why was I ever born.' Suffering is evident here due to ^{quadratic structuring} the repetition of the pronoun 'I', implying that Antoinette knows of herself, but not of her purpose. The repetition of the ^{sympathetic} conjunction 'and' also portrays suffering as it ~~was~~ demonstrates to the us as readers



her childhood mindset that has evolved from Rochester's dominance through the patriarchal society of the arranged marriage. 'Thirty thousand pounds' was given to Rochester if he married into Inette, despite not knowing her due to 'being in bed with a fever' for 'three or ~~the~~ four weeks'. Antoinette's questioning of belonging exemplifies her suffering because despite her being in Coulibri, she ~~was still~~ and confirming that it is her 'favourite place' she still asks Rochester 'where is my country'. Rhys uses ^{an oxymoron of} the possessive pronoun 'my' to convey suffering and noun 'country' to convey suffering as Antoinette is a 'white Creole' and was brought up in Dominica. Therefore the questioning tone with emphasis on 'my' enhances Antoinette's vulnerable state of mind due to her feeling ~~isolated~~ ^{displaced} whilst being married. The Christian reference 'my death do us part' is also ironic because of the metaphorical death of ~~her~~ Rochester's non-existent love towards his 'wife'. ~~Similarly, Jean~~ Furthermore, this is almost semi-autobiographical to Rhys' personal life due to her being married three times, after being a prostitute. Rhys and Antoinette portray suffering in the sense of belonging due to Rhys 'not returning to Dominica once in sixty five years'. Similarly, Seamus Heaney conveys suffering through displacement in his five stanza poem 'Summer 1969'. ^{The personification} 'Only the bullying sun of Madrid' conveys suffering as Heaney was on holiday in Madrid whilst the 'Ulster riots' were ongoing back home in Ulster, Northern Ireland. What was meant to be a calm Catholic march resulted in a bloodshed violence by police (who were Protestant at the time) invading with weapons and killing fourteen innocent Catholics. Heaney, being a Catholic during the Troubles,



implies a strong sense of suffering through 'summer 1969' by using the enjambment to enter his stream of consciousness: 'I was suffering'. The pronoun 'I' portrays a personal ~~see~~ and reflective tone, juxtaposing with the verb 'suffering'. 'Suffering' also has literal connotations to those who were injured during 'Bloody Friday', alongside the ~~remorse~~ remorse felt from the friends and family of those who died. Heaney also references the 'Guardia Civil', the Spanish police linked to the Spanish Armada, to create a parallelism and sense of security for his own sanity. 'Goya's 'shootings of the third of May' is also used as imagery to allow readers to imagine Goya's painting (a Spanish artist associated with hellish scenes) as ~~under~~ the aftermath of the Easter Riots. The final couplet 'He painted... history charged' metaphorically implies new Christians, seen as heroes ^{referred to as} ~~due to the~~ no concrete noun 'cape', will continue through history as a force and unity. The military lexical choice 'charged' suggests the power of Catholicism and religion in a mainly Protestant Northern Ireland.

Suffering is also portrayed through Rochester's narrative in WSS, his transformation from a high-class Victorian male ~~int~~ to being plunged into a new culture in Combray resulted in 'everything being too much'. The repetition of the adverb 'too' and syndetic listing of colours ^{'reci.'} 'purple' and 'green' evokes a sense of sympathy from readers. The triadic structure and semantic field of ^{nature} ~~landscapes~~ 'flowers', 'mountains' and 'hills'



juxtaposes with his internal suffering of having to stay within one place for his wife, which is not his beloved 'England'. Seamus Heaney's allegorical poem 'Act of Union' also has parallels with Rochester being forced to love. The ironic sonnet format structure of the violent poem contrasts with the idea of consent and love due to allegorical rape of England (male) over Ireland (female) to produce Northern Ireland. The ~~name~~ prosifier 'bog-burst' has sexual references to rape and penetration by creating an abrupt and angry tone to the poem, thus foreshadowing the Irish Troubles due to Catholic ^{forcing itself on to} English and Protestant (i.e.) fighting to unlovingly create NI. The semantic field of ^{a female's} 'pregnant body': 'stretchmarked', 'raw', 'growing' makes the female more dominant due to him creating the 'wounds'; this is similar in ~~the~~ WSS as Rochester has economical and ~~and~~ dominance and racial superiority over Antoinette being a 'white cockroach'.

In part three of WSS, Antoinette shares her narration with Grace Poole (a character in Jane Eyre) whilst being locked away as the 'mad woman in the attic' when Rochester sends her to 'Thornfield Hall' in England. Heaney's poem 'The Betrothal of Cavan' also juxtaposes love with violence as he reflects on his wedding day; a day which is meant to be the happiest whilst violence is being carried out by the Troubles. The zoomorphism 'Gunfire barks'



has links with Antoinette's suffering and how she
'buys' both Rochester and dance 'cosway's' arm.

The violent act overpowers love in both North and
was due to ~~the~~ isolation and segregation of two
differentiating cultures and religions. 'Adam Untouched'
links to the biblical story of Adam having to leave the
garden before Eve to reproduce humanity 'before
the shock of gender.' Antoinette's part three
narration is limited compared to Rochester's
part two due to her intense mental & physical
suffering, just like Keaney's poem as one of
his shortest of two quatrains to symbolise the
effect of violence. 'Cavehill' was an overriding
hillpoint of NI, metaphorically showing Keaney as
the main voice of Irish poetry after winning
the Nobel prize.

