



GCE English Literature

Paper 1: Prose

Summer 2017

Exemplars – Responses

## Question 3 - Script 3A

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Heart of Darkness

Text 2:

The Lonely Londoners

Both texts explore the effects and views of colonialism. In doing this, they also portray exploitation of the natives/immigrants. Conrad's use of a framed narrative allows the reader to focus on Marlow's experiences and the views on white supremacy he is surrounded by. In contrast, Selvon uses an omniscient narrator to depict the view point of the black people. The omniscient narrator could be reflective of the detachment the black people are feeling within what was a predominantly white society during the 20<sup>th</sup> century.

In both texts, the black people are exploited through work. 'Heart of Darkness' explores the use of slave labour during the Imperial Century, beginning prior to the

book being published by over thirty years. Conrad's use of metaphor suggests the great physical toll the work is having on the natives, "black shapes" and "sixty pairs of eyes". This suggests that the natives have been dehumanised and their only purpose is to work for the Europeans. It is suggested that due to the book being published in 1899 and mostly being set in the Congo that Conrad is actually highlighting the Belgian Congo under the reign of King Leopold II. During this time, there was much racial discrimination and abuse; if the natives did not produce enough rubber, their limbs would be cut off. This is also portrayed in 'Heart of Darkness' when Marlow arrives in the inner station and sees "heads on stakes". The natives are exploited as slaves and treated as inferior to white humans.

Although 'The Lonely Londoners' is a post-colonial piece of literature, it also explores exploitation of the immigrants due to their race. The immigrants warn any newcomers that they get given the <sup>worst jobs</sup> ~~worst jobs~~, despite the propaganda of Britain holding better ~~life~~ opportunities for them. When Moses is helping Galahad to get a job, he warns him that the British, "don't want coloured fellows", although they may not explicitly say it. This could be reflective of the

attempt at politeness from the British and not wanting to appear nude. However, the truth of work is exposed when Cap is taken to a "real grim" place of work in which he describes is "like another world". This simile suggests that it is unlike the norm and suggests the extremity of its bad conditions. Having several characters encounter this issue suggests that it is widespread and is reflective of treatment of the immigrants. Selvon, therefore, suggests that immigrants are exploited through work because of their inferiority due to race.

Furthermore, both texts present exploitation as a method to better the Europeans / British. In 'Heart of Darkness', Conrad portrays the exploitation of racial differences through the use of adjectives such as "grotesque", and the derogatory terms "old nigger" and "savages". This portrays the natives as being animalistic and uncivilised in comparison to the Europeans. For example, Marlow's Aunt describes him as an "emissary of light" for aiding the colonisation of the natives. This suggests the Europeans to be viewed as godlike and therefore, exploits the natives in terms of placing the Europeans on a higher status of social hierarchy than them.

Also, Selvon explores the exploitation of the immigrants through racial differences. In both text and at the time of writing during the mid-20<sup>th</sup> century, there was a



struggle for immigrants to get work or housing because they were not accepted within British society. This is reflective of the reporter, the first British character the audience encounter who speaks "maliciously" to the immigrants, "I hope you don't find the weather too cold for you". This suggests a bitter, sarcastic tone and reflects the negativity <sup>amongst</sup> ~~the~~ the British about immigrants. Although, there is also a sense of naivety and ignorance because the reporter publishes that they have travelled from "Jamaica". This is false because they have in fact travelled from the West Indies. Therefore, the British people's ignorance to the immigrants could suggest that they feel so strongly against them because they don't actually know anything about them.

Unlike 'Heart of Darkness', it could be suggested that Selwyn's explores the beginnings of exploitation of the British. The immigrants often use neologisms such as "the Water", ~~and~~ suggesting a creation of their own sociollect. This suggests exploitation of the British because the natives are now dominating certain areas of spreading their culture across Britain. This is supported by when Tanny tries to spread her ideals from Trinidad in the British shops. There is also an exploitation of females, such as with Cop, "carrying on the same sort of life like when he was single". Despite being

married, he is unfaithful to his wife and exploits their  
youth and her value.

Overall, both texts explore exploitation of an inferior race.  
However, Selvon explores more modernly relevant issues such  
as women.

# Question 3 - Script 3B

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 1 ☒ Question 2 ☒ Question 3 ☒  
 Question 4 ☒ Question 5 ☒ Question 6 ☒  
 Question 7 ☒ Question 8 ☒ Question 9 ☒  
 Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Lonely Londoners

Text 2:

Heart of Darkness

PLAN =

HOD

Exploitation

LL

Imperialists

exposed to view  
of dominance

↳ leads to

Marlow's Aunt

"wearing those ignorant  
millics from their horrid  
ways"

o intention to view on  
come exploited their  
choices in society.  
↳ being white meant  
would do better.

Harris ⇒  
have a distinguished  
gentleman & his wife here"

o Racially exploited  
Marlow 74

worst jobs

o Racially exploited

explain  
difference  
pre < in time era → post  
exploited for their  
work (racism)

o exploitation of  
women

relate

o exploitation of women

"We must help them  
to stay in that beautiful  
world of their own, lest  
ours get worse" 76

to context -  
of treatment  
of women

Exploitation is a large ~~an~~ theme concerning both texts. Both 'Heart of Darkness' and 'Lonely Londoners' illustrate how blacks were racially exploited post 1900 and pre 1900 and how women, too, were exploited by men and their sexist views. Conrad and Selvon highlight the impacts of exploitation as a result of racism and colonialism.

In terms of women, post 1900, their treatment was poor. Women were stereotyped to perform their <sup>domestic</sup> duties and provide a family for their husband. However, Heart of Darkness, highlights the differences in how women were treated by blacks ~~rather than~~ in comparison to whites. Selvon illustrated how women were objectified and this is clear amongst all men, with the exception to Daniel, in the ~~the~~ novel. Derogative words were often used to describe females such as "fine piece of ~~skin~~" thus highlighting how they were exploited. "Piece" highlights how ~~the~~ women are to be picked from and chosen and viewed more as sexual objects. ~~Then~~ Again, "Skin", highlights how women are sexualised for their body. The relationship between Lewis

and Agnes highlights how women were exploited. ~~by~~ "He <sup>starting to beat up</sup> ~~start beating up~~ Agnes, though the poor girl don't know what for" ~~big~~ illustrates the type of relationships men had with their women and how, whether they're in a relationship or not, they are exploited sexually or abusively. Likewise, in Heart of Darkness, ~~the~~ attitudes towards women become clear and it is shown that similarly to lonely wanderers, women were beneath men in society. "We must help them to stay in that beautiful world of their own, lest ours gets worse" highlights how pre-1900's women were patronised and viewed to have no power. "Beautiful world of their own" suggests that women were considered to be less intelligent and unaware of the harsh reality of life. Arguably, this quotation highlights how women were protected and thus weren't exploited, however, put into context the treatment of women during this time was degrading and exploitative. It suggested a hierarchy whereby <sup>men</sup> ~~women~~ were more powerful than women who ~~were~~n't were not even considered.

The key aspect of exploitation in novels, however, was the treatment of blacks by whites.

Whites were viewed to have much more power and thus dominated and controlled the lives of the blacks pre 1900's and post 1900's. Pre 1900's highlights the true violence blacks experienced as they were viewed to be inferior. The desire for ~~anti~~ colonialism by the Whites ~~to~~ is shown in Heart of Darkness, European's desired wealth and power and concealed their exploitation of the blacks by saying they were helping. Marlow expresses this saying "it was unreal as everything else - as the philanthropic pretence of the whole concern... The only real feeling was a desire to get appointed to a trading post where ivory was to be had, so that they could earn percentages". "Ivory" was key to the exploitation of the blacks as European's desired wealth and thus they took advantage of blacks to achieve this. ~~The objectification of women in Lonely~~

The objectification of women in Lonely Londoners links to the objectification of blacks in Heart of Darkness. It is apparent that the technique of objectifying a person makes it seem much

less vulgar. "Sixty pairs of eyes before me" highlights how the blacks in Heart of Darkness were dehumanised in an attempt to make the violence and killing of these people feel much more acceptable. In ~~addition~~ ~~add~~ addition, referring to the Africans as "savages" made the conquest much easier to "lead the ignorant millions from their horrid ways". These views were felt across Europe, including Marlow's Aunt, and thus exploitation seemed less like that and more so like helping to develop the African nation. "Black shapes... Clinging to the earth... nothing but black shadows of disease and starvation" highlights the true impacts of the exploitation and the constant<sup>2</sup> referral to "black" highlights how important to the Africans being black had an impact on how they were treated.

Post 1900's, less violence was felt but it appeared that they ~~did not~~ did still experience racism. Propaganda was used to promote ~~the~~ racism throughout whites in Britain and "Now Jamaican families come to Britain" highlighted this. Exploitation in Lonely Londoners is much less obvious but blacks

Still suffered and they were often exploited for work having to do the horrible jobs. This links to the slavery in Heart of Darkness as ~~it~~ seemed that working for the white man was a common thing and there was a class system whereby whites were above blacks. "They will throw some hot work on you, lift iron or a heavy box" highlights how ~~badly~~ Moses knew the prejudice there was and how ~~the~~ blacks got the worst jobs and were exploited to work the worst jobs. All blacks were painted with the same brush and thus struggled to live a successful life in London and Selva highlighted this. Although racism is not as bad in Lonely Londoners, it still thrived through the use of media and work and Moses highlighted this by saying that those that hustle "muddy the water". Being black meant that life was difficult in post 1900.

Ultimately, exploitation was real and felt in both Lonely Londoners and Heart of Darkness. ~~Blacks~~ they were exploited in work and in general life.



## Question 8 - Script 8A

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Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Frankenstein

Text 2:

The Handmaid's Tale

The Authors of Frankenstein and The Handmaid's Tale both use the genre and narrative of their respective novels as a subtle critique of human behaviour. The differing historical contexts of the novels ~~assess~~ assesses the content and extent of this criticism however. Shelley, as a contemporary of the Romantic movement ~~explores~~ explores a number of themes typical of a Romantic novel: man's reaction to love and nature for instance. Shelley uses Clerval as a foil character for Victor Frankenstein as a means of emphasising the flaws in Victor's behaviour. Clerval seems to symbolise the Romantic movement itself; "Clerval occupied himself [...] with

the moral relations of things", and in contrasting Clerval's interests with Victor's, making the former out to be the more virtuous, Shelley is criticising Victor's arrogant pursuit of science. "Clerval had never sympathised ~~with~~ in my tastes for natural science." In a wider thematic sense therefore, using Victor as an allegory for mankind as a whole, it can be said that Shelley is criticising the human tendency to overreach in scientific pursuits. This is made contextually more relevant as Frankenstein was published at the height of the industrial revolution in England, as Shelley, and many other writers at the time were fearful of the rapid development of science going too far, and perhaps causing harm.

This method of contrasting characters, used by Shelley is also played upon by Atwood in *The Handmaid's Tale*. Atwood, in Chapter 4 uses Ofglen as Offred's doppelgänger: "Doubled, I walk the street." By ~~making~~ establishing this mirroring between the Handmaid's, Atwood is perhaps emphasising that the experiences of Offred are common for all the Handmaid's of Gilead. When in the Historical Notes

Section Professor Peixoto brings ~~the~~ Offred's reliability as a narrator into question, the Scepticism is directed at Womenkind as a whole as well. Atwood here may be attempting to reflect upon the ~~human~~ social behaviour, in Patriarchal societies, to fundamentally doubt women. Contextually Atwood has claimed in interviews that she used contemporary Iran, as part of her inspiration for the setting of Gilead; a society in which Women's testimonies cannot be given in Court without the presence of a father, or husband figure. This supports ~~the~~ Atwood's criticism of human behaviour in Patriarchies, by making this sexist doubt of women apparent.

~~William's~~ Shelley's use of the character of Justine ~~the~~ This theme of socially accepted doubt is also explored by Shelley, in her use of the character of Justine. When William is murdered by the Creature Justine is sentenced to death, as she refuses to profess her innocence in Court. Shelley chooses Justine, as a woman to symbolise the injustice in the patriarchal nature of the Justice system.

~~Monro~~ Shelley uses the character's name as a means of irony; the 'Just' Part of 'Justine', linking to justice. Shelley's mother, Mary Wollstonecraft, was a proto-feminist writer, who also mentioned the fundamental willingness within human behaviour to doubt women, in her book *A Vindication on the Rights of Women*. Perhaps Shelley drew upon the content of ~~her~~ her mother's works, reflecting it in Justine's treatment.

The feminist undertones of *Frankenstein* are ~~strikingly~~ in line with Atwood's beliefs also. ~~Through her use of flashbacks in the~~ Through her use of flashbacks in *The Handmaid's Tale*, it is established that Offred's mother was a feminist, taking part in the burning of pornography for example. This attitude, when contrasted with Offred's own apathy at the totally male dominated society within which she is now living is perhaps intended to criticise human behaviours tending towards willful ignorance, especially in the context of politics. In the 1980s, when *Handmaids* was published, women were facing the prospect of a repeal of

many rights, to ~~the~~ abortion for instance, under Reagan's rule. Atwood's criticism of O'Shea's Indolence therefore could be considered an allegory for contemporary womankind; ~~Atwood is attempting~~ perhaps using the dystopian genre to warn women against the dangers of human behaviours and apathy.

## Question 8 - Script 8B

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 ☒.

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Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Frankenstein by Mary Shelley

Text 2:

The Handmaid's Tale by Margaret Atwood.

How they criticise human behaviour Plan:

1. Authorial intent - both books serve as a warning -  
MA "nothing that hasn't happened before", Frankenstein  
reflects the fears of the time. Verisimilitude.



2. Dawy - wanted expansion in science but used ethics,  
opposite of Victor. Nazi's wanted expansion of Aryan  
Aryan race - over looked humanity + Nuclear weapons  
e.g. Pennsylvania 3 mile island - definition of a  
lucky escape.



3. French Rev - created a monster - monks did good +  
US supported but, they did create something to be feared -  
reflected as the creature. Handmaid's Religion - a religious

group took all power + <sup>locked</sup> ~~les~~ over humanity □  
4. through levels of diegesis - victor's narrative gives a preconception of the character which we believe - which is wrong. the historical notes make us question all that happened - humon's never a change - feminist - men always talking over women  
5. things not given names when they don't matter - patriarchy + "creature"/"monster"

Answer:

Both ~~the~~ the Handmaid's Tale by Margaret Atwood and Frankenstein by Mary Shelley use the authorial intents of the novels to criticise human behavior. Both of the novels intent ~~to~~ is to warn the ~~re~~ reader of the dangers of science and society.

Atwood herself states that <sup>everything</sup> ~~nothing~~ in the Handmaid's Tale has ~~not~~ already happened; she also insinuated that through her ~~to~~ novel the Handmaid's Tale that all of the occurrences and societal strains ~~is~~ featured in the novel are on the brink of happening again. This criticises human behavior because humans never learn from the consequences of their past actions,

for instance the oppression of women within the Handmaid's tale is mirrored through the oppression of women in Saudi Arabia, which continuously continues today. Furthermore, Frankenstein reflects the society of the 1800s 19th century, as science was progressing. Galvani's reanimation and taking the role of God into ~~human~~ ~~your~~ ~~our~~ the human realm and hands seemed to be almost within reach, however, people were very sceptical of this, including Mary Shelley herself who joined a protest against Professor Sefton, a scientist studying re-animation. Shelley criticises human behavior within the novel Frankenstein by pulling apart the consequences of over taking science to its limits, therefore both novels have a sense of verisimilitude, as they both reflect reality. \*Which is prompted by the quote "this is not a story I'm telling, but it is a story I'm telling", as to Offred she is telling her story, but she is also ~~re-tell~~ recalling historical events.

In addition to this Atwood can be argued to criticise human behavior through the "people of the time before" overlooking the development of science and war, it becomes very apparent in The Handmaid's Tale that war became a part of natural human behavior as a



way to showcase superiority. The people of "the time before" used ~~the~~ nuclear weapons to wage war on man kind ultimately leading to infertility, nuclear waste and the destruction of society only to bring back the oppressive regime of Gilead. This lack of compassion and companionship that has become apparent in human behavior is reflected through the Cold War<sup>in 1953</sup>, after both Russia and the United States of America had created the Hydrogen bomb. Atwood criticises human behavior by pulling apart the lack of companionship and comradery of society and human behavior. This is also reflected through the characters of the women and how apparent that false sisterhood <sup>in the patriarchal society</sup> is, as women are pitted against each other and segregated into different classes of women. This is presented through Offred initially thinking that Serena Joy is a "motherly like figure" when in fact she is the complete opposite. Furthermore, Frankenstein criticises human behavior and fear ~~thru~~ and the lack of companionship <sup>she</sup> through the character the creation of the monster and the fear that Victor ~~feels~~ feels for his own creation, "how can I describe my emotions at this catastrophe?", Victor rejects his creation due to its appearance, ultimately leading to the

death of William and Elizabeth, along with his own. This rejection of the creation can also be seen as Shelley's fear of motherhood and childbirth as her own mother died eleven days after her birth due to an infection. However, the rejection of the creature and also be argued to reflect the true consequences of what scientific developments may bring, this is shown through Mary's own dissections and ~~brings~~ theories of scientific developments, that all science has consequences and there should be certain ethics used to ~~stop~~ limit the consequences, however, Victor's human desire to succeed in being like God to his own creation looks over consequences, as he endeavours "shall succeed".

The ~~too~~ levels of ~~dieges~~ diegesis within both novels also contributes to the criticism of human behavior as in Frankenstein Victor's intra-diegetic narration comes before the creature, leading the audience to have a preconception of the "monster", as he is described as ~~as~~ a monster, "for instance" "his yellow skin scarcely covered the work of ~~the~~ muscles and arteries beneath". "I beheld the wretch". Mary Shelley is possibly ~~criticism~~ criticising the audience's human behavior to ~~be~~ believe everything that is said and to fear a

"monster" that we have never met. However, when the meta-diegetic narration of the monster appears the reader begins to feel pity for the monster, as ~~but also~~ he was abandoned and only wanted to learn, the initial fear of the monster ~~be~~ due to his uncanny appearance disappears when he asks for a "female companion", showing his humanity and natural human needs of a friend.

Also, in *The Handmaid's Tale* the extra-diegetic ~~narrative~~ narration of the Historical notes suggests there has been no change in human behaviour as from a feminist perspective it can be seen as a male professor pushing back the intra diegetic narration of a female telling the first hand account of the dystopian society in which she endured, for instance the ~~professor~~ makes a snide remark about the tapes being a forgery, "supposing, then, the tapes to be genuine" along with "if the author is telling the truth, no machine or tapes would have been available to her", the this recount of the tapes makes the audience second guess Offred's narration, ~~thus~~ possibly meaning that Atwood intended the audience ~~for~~ to criticise themselves for believing a person who was ~~not~~ <sup>within</sup> at the fictional event over a woman who was <sup>Offred's narration is rather unreliable though</sup> due to the analeptic structure.

Also, the main protagonists or main characters of the books are not given names, for instance Offred is ~~it~~ has taken the name of her commander Fred, also known as a patronym due to the phallogocentric society Offred lives in, also the creature is never given a name but the word creature suggests he still belongs to his creator, which is a direct intertextual link to ~~Pro~~ to Milton's Paradise Lost as Satan the creature refers to himself as Satan and Adam as he is the first of his kind but he does not receive love from his creator as he is a "wretch" and "unnatural", where as ~~of~~ Offred is no longer "her own" person, she belongs to the commander. \*

In conclusion the gothic and dystopian novels both criticise human behavior ~~due to~~ through the levels of narration and the concerns for science and society at the time of both books being written.

\* ~~as the~~ The monster is also a symbol of the French revolution as he is symbolic of how the mob created a monster, but ~~the~~ it ultimately did ~~go~~ good for society

## Question 8 - Script 8C

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

Please write the titles of your chosen texts below:

Text 1:

Frankenstein, Mary Shelley

Text 2:

The Handmaid's Tale, Margaret Atwood

One way by which human behavior is criticised is through proto-feminist insinuations made by Mary Shelley in Frankenstein in regards to the issue of misogyny and the phallogentric nature of the Regency era society in which she lived. One of the primary ways by which this is criticised is via the unjust trial of the character of Justine in chapter eight. Considering how Frankenstein is a metadiegetic novel with multiple narrators it is especially significant as none are female; this means that the women of the novel are robbed of a voice. This is an apt criticism of human behavior especially at the time as it is a microcosm of the issues with patriarchy endemic to the society in which Shelley lived. Justine is portrayed as a martyr, described as a "saintly sufferer" allowing her to serve as a metaphor for her

Women at the time were victim especially to the misogyny embedded within human behaviour. Contextually this is reinforced when the work 'Justine' by Marquis De Sade is considered, a sadistic novel wherein the innocent girl Justine is subjected to many assaults and yet is heavily implied to be struck down by God's wrath in retribution with a lightning strike for her impurity. Furthermore De Sade's Justine is subjected to a mock trial just as Shelley's Justine was (the name itself proving an ironic paradox on the word justice which is being grossly subverted in this circumstance). Additionally the real surname of De Sade was Alfonse - the same as "Alfonse Frankenstein" again showing how Shelley employed multiple symbols in the characters and scenarios of her book to criticise what she had already perceived as the nature of misogyny within human behaviour.

This is comparable to the Handmaid's Tale wherein Atwood criticises not only the misogyny of human behaviour but also the misandry, vanity and internalized misogyny of the women themselves within Gilead. Much of this is achieved by the characters of Aunt Lydia and Offred's mother who essentially serve as doppelgangers for one another with views seemingly the antithesis of one another. Atwood uses Offred's Mother to criticise the potential for misandry within human behaviour, loving her

look down upon Luke and make statements like "they'd have called you queer" when he prepares a meal. Meanwhile Aunt Lydia does have some similar views, she sees men as animals unable to control themselves culminating in Janine's rape being remembered and Aunt Lydia commanding the handmaids to describe it as "les fault". These two characters serve as Atwood's mode for criticising how human ~~behavior~~ behavior has caused conflict between the genders with males and females being trapped in a destructive cycle. In addition to this the dynamic between Offred and Serena Joy serves as Atwood's means for criticising the internalised misogyny and vanity within human behavior. The conflict between Serena and Offred serves with each as the opposite's nemesis and each's bodyguard for the other demonstrates the false sisterhood within (particularly female) human behavior that Atwood sought to criticise. This is also further demonstrated in 'soul scrolls' where Atwood uses alliterative similes to have Offred's behavior view Serena as "Saint Serena" in a sarcastic tone and not one hoping to find any common ground. Furthermore the use of borrowings in this chapter with "blitzkrieg" and "kamikaze" demonstrate how Offred perceives Serena as something foreign she cannot even hope to understand - another critique of how human behavior causes us to be hostile to one another and not understanding.

Contextually this is reinforced by the fact "kamikaze" and "blitzkrieg" are two terms relating to two autocratic states with parallels to Gilead: Nazi Germany and Imperial Japan. This is a demonstration of how Atwood applied verisimilitude in the novel with both societies including abhorrent subjugation and indoctrination of their citizenry such as Nazi Germany's 'League of German Maidens' demonstrating how Gilead is a chimera and palimpsest of other civilisations with Atwood stating everything in Gilead has already happened and using this to criticise the propensity for cruelty and oppression within human nature. Furthermore this is aided by Atwood with the biblical allusions and intertextual references to "Rachel and Leah" in the book of genesis with both Biblical characters having a conflict with one another over envy of youth and looks and a shared husband allowing Atwood to criticise the vanity and envy found within human behaviour even further.

Another way by which human behaviour is criticised is through the creator's abhorrence of the created and the tendency of human behaviour resulting in fighting and destruction. This is done by Shelley in Frankenstein by her portrayal of Victor's misogyny for the monster, describing it as a "wretch". Furthermore it is done via Victor's to describe in his intense desire to seek



at the creature after its ominous promise that:

"I will be with you on your wedding night." This ultimately results in the death of Elizabeth as Victor's human behavior caused him to believe he was the target seeing himself as the most important. Furthermore the liebestod witnessed by the death of Elizabeth in the marriage bed is comparable to the subversion of the same concept with the "ceremony" in Gilead with both authors using this concept to criticise the way human behavior places such an undue and sacred emphasis on traditional symbols and ideas. Furthermore this is a demonstration of the object and a critique of how human behavior causes a fascination but also fear of death whilst not appreciating life with the creature being reviled for being an animated corpse (which is essentially all we are) and the employment of the carnivalesque by Atwood with traditional concepts like "birth day" or "labour day" being subverted to have new meanings and these purported celebrations of life being exposed as fallacies due to Gilead's abhorrence (and subsequent murder) of the unborns criticising how a pre-occupation with death leads to death anyway is human behavior being a criticism made by both authors. Furthermore this is mirrored contextually by the French revolution in Frankenstein with the carnivalesque being witnessed

as the French monarchy was overthrown but also with the 1979 Iranian revolution causing such a sudden reversal of societal order converting a reasonably secular society into a militant theocracy led by the fervent zealot Ayatollah Khomeini in such a short space of time. This is a mutual criticism of both authors as to how violence and societal war are parts of human behavior which only yielding negative results.

In conclusion, both writers largely criticise human behavior for being stubborn, obstinate and antagonistic. They provide an insight into human behavior by employing techniques like ~~epistolary~~ epistolary fiction to portray how humans are often blind to the negative aspects of our own behavior whilst also using analepsis to express how our behavior is mandated to adapt to the circumstances in which we reside. Ultimately this is surmised by Victor's stubborn apostrophe to human behavior. At the end of Frankenstein this serves as a criticism for how self-destructive it truly is.

## Question 8 - Script 8D

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Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

'Frankenstein'

Text 2:

'The Handmaids Tale'

Both Mary Shelley and Margaret Atwood show criticism of human behaviour in their books. One of the ways in which they do this is through the ~~as~~ structure and form ~~of~~ which is used in the novel. In 'The Handmaids Tale' Atwood ~~enter~~ shows criticism of human behaviour through the structure and form of her novel as throughout the novel the reader receives the intradiegetic ~~perso~~ narrator of Offred, who the reader ~~g~~ gets the chance to know and sympathise with throughout the majority of the novel. The reader experiences all of Offred's intimate feelings, such as when she feels like a 'prized pig' and 'transparent'. The reader is made aware of her desire for both a love ~~symbolic~~ of showing both meaningful eros and companionship as well as

reading about the horrific experiences of which she has to go through, such as the ceremony. 'Nor does rape cover it: nothing is going on here that I haven't signed up for. There wasn't a lot of choice... ~~but there~~ As well as reading of how Gilead painfully tore her apart from her daughter, allowing her to only speculate what happened to her, 'The little girl who is now dead.' After the reader experiences these feelings and events through the perspective of Offred, her individual story and the brutal and unjust treatment of women involved in the story is mocked by society after the fall of Gilead. This is seen in the historical novel in which Pieixoto mocks the Female Underground escape system as the 'Frailroad' and then asks, 'are there any questions?'. Atwood here is showing a criticism of society as it <sup>Gilead the result of</sup> was 'casually held attitudes about women taken to their logical conclusion,' stated by Atwood herself, implying that although the Gileadean regime collapsed, society once again forms mocking and casual attitudes to what happened to women and people's rights over history and due to this, societies and <sup>attitudes</sup> ~~practical~~ behaviours such as those seen in Gilead will return to society again due

to its failure to respect <sup>or another</sup> and progress.

Shelley also uses structure and form to criticise human behaviour. At Shelley's time of writing the novel women were seen as inferior to men, with Shelley even having to first publish *Frankenstein* anonymously. The deliberate lack of female voice in 'Frankenstein' could be to highlight the inferior views towards women in a male dominated society just as the males dominate the book, with Walton having an extra diegetic narrative, Victor receiving the intra diegetic narrative and the monster having a metadiegetic narrative. The women are neglected in the novel through their fates also, Margaret Saville, who due to the matching initials could be implied to represent Mary Shelley, has no voice within the book herself whilst Caroline, and Justine, and Elizabeth all die, leaving 'Frankenstein' to be a male dominated book. Justine is said to have 'perished on the scaffold as a murderer!' And became a victim of the male dominated society and Victor's 'unhallowed arts.' Elizabeth's death is also due to Victor and his 'creation' as it is the most creature who murdered Elizabeth 'she was there, lifeless and inanimate'. It is even after the monster warns 'I shall be with you on your wedding

right' he neglects 'Elizabeth whom I had loved and cherished.' Thus implying that Shelley is also criticising the ambitious ~~character~~ behaviour of humans and their want to ~~not~~ transgress deadly 'boundaries' to achieve personal glory. 'no father could claim the gratitude of his child so completely as I should deserve theirs.' This The lack of female voice and treatment of women within the novel, highlighted through its form and structure, could be argued to show criticism of male behaviour towards women and <sup>all</sup> societal views towards women. This may have been influenced ~~not only~~ by the feminist views of her mother Mary Wollstonecraft, who Mary admired <sup>greatly</sup> ~~a great deal~~, who published 'Vindication of the Rights of Woman' in 1792. Wollstonecraft also died ~~ten~~ days after Mary's birth so it could be suggested that Shelley wanted to ~~bring~~ bring attention to a human attitude and behaviour towards women that her mother found unacceptable in memory of her.

Another way in which Atwood and Shelley both show criticism of human behaviour is through genre. The authorial intent of the gothic horror, the genre of 'Frankenstein' is to scare people readers. At the time of great scientific discovery with figures like Galvani spreading findings on 'animating lifeless matter' Shelley was able to frighten

readers as even Charles Darwin had stated that it could be possible to revive dead matter. ~~It~~ Despite this showing progress in science, it also allowed Shelley to write about human behaviour, as Shelley believed that one should not mock <sup>God,</sup> the 'creator' of the world. By making Victor have a goal to do so, 'Life and death appeared to me in ideal bonds which I should first break through' Shelley criticises the ambition and attempt of those who overreach. Victor's creature ~~turns~~ <sup>depicts</sup> ~~as~~ a great deal of destruction, ultimately as an allegory of the Paris mob, murdering innocent ~~a~~ victims such as William. 'you shall be my first victim' and ~~not~~ both Justine, Henry and Elizabeth ultimately die from the Creator's actions. This not only criticises the human behaviour and instinct of revenge, which depicts the Monster to have human ~~to~~ emotions and actions, but especially being a symbol of the <sup>part</sup> mob of the 1789 French Revolution, but also criticises <sup>the</sup> human behaviour of wanting to overreach and surpass God ~~in both actions~~ <sup>with no</sup> and scientific progress and with no ethical or moral concern for the greater good. Thus like many scientists at the time, for example Humphrey Davy, <sup>and its progress</sup> Shelley is implying that science should go hand in hand with what is ethically right, showing the extent and wrong doing of

human behaviour that does offend through the character of Victor.

In 'The Handmaid's Tale' the authorial intent of the dystopian novel is to warn readers about a possible future. Thus in order to do this, Atwood draws on different events and cultures to ~~she~~ criticise human behaviour. ~~&~~

Atwood draws influence from Nazi Germany and the Holocaust which can be seen through the Red Centre and the Aunt, who resemble concentration camp Kapos and also draws influence from cultures such as brutal punishments and modest dress of the Sharia law and the public execution in China. These influences can be seen throughout the book for example the Partition in which before murdering the 'political' offender, 'ya have to create an it.' This shows criticism of human behaviour over different historical events and cultures as the society of Gilead represents all these aspects of human behaviour coming together.

The novel also criticise human behaviour by taking away the natural. In 'Frankenstein' Victor disrupted the natural reproduction process ~~and~~ by creating the creature and disrupts it again when he attempted to create another monster.



## Question 8 - Script 8E

### criticise human behaviour

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Frankenstein

Text 2:

The Handmaid's Tale

In both texts, the author criticised human behaviour by showing what humans are capable of in terms of destruction. ~~and~~ The dystopian novel The Handmaid's Tale uses verisimilitude to show the worst in humans as Atwood said, 'I would not include things that have not already been done'. The society of Gilead is made up of handmaids wearing red 'borrowed from the uniforms of German prisoners of war' symbolising danger as well as deindividuating them, excusing the treatment of them at the hands of Gilead. 'the small reds on my ankle. Fox digers' further deindividuates handmaids as they are now merely a number not a person made permanent by a 'scarred'. This reflects how Jews were given numbers in concentration camps removing the guilt the Nazis should have felt for unjustified mass executions. The dystopian society combines all real

cases of humans worst behaviour into one to show the severity. In Frankenstein, the creature is a doppelganger for Victor as it shows his worst side. ~~At~~ ~~the~~ 'I might infuse a spark of being into ~~the~~ the lifeless thing that lay at my feet'. ~~Scene~~ reflects the experiments of Giovanni Aldini: portraying society's fear at the time of what ~~the~~ scientists were capable of. By unmanually creating life, the destruction that follows is Shelley's way of criticising the behaviour of scientists. 'I called myself the murderer of William, of Justine, and of Clerval' implies that Victor ~~is~~ has to take responsibility for the creature's actions as he is the creator therefore, the creature's behaviour is actually Victor's. As Shelley created a society removing women from the child creating process, it reflects how she had a life threatening miscarriage so removing women from the process would protect her from mis happening in the future. On the other hand, in the ~~Hand~~ Handmaid's Tale, the women are ~~hard~~ slaves to reproduction showing Atwood's criticism of an era where women were uneducated and given less opportunities than men as they should only bear children. This shows the danger of depending on reproduction. In the game of Scrabble that

Criticise behaviour

False 23/11/2009.

Offred plays with the commander, she wins with the word 'eggare' meaning fertilised egg. This portrays how women can only win by having an egg fertilised becoming pregnant which Atwood is criticising as that shouldn't be the only option for women. Furthermore, 'Ofglen and Offwren', it was a portmanteau, composed of the possessive preposition. Shows Atwood criticising the way that women take the male's surname in marriage by wishing it to have their full name replaced by their commander and technically owners in Gilead showing them to be nothing more than a possession.

Human behaviour of women is criticised in both texts through the use of false sisterhood and social duality. In Frankenstein, Elizabeth is Justine's 'beloved and only friend' and of high enough status that she could save Justine from execution but allows her to die despite telling Victor 'I know, I feel she was innocent'. Furthermore, false sisterhood is present in The Handmaid's Tale as the women chant 'she did, she did, she did' blaming ~~the woman~~ Janine for the rape. The radio sermon shows how the women are unable to think for themselves and everything is scripted under the Law of Gilead.

'Her fault, her fault, her fault' shows how Janine is being forced to place the blame for a crime committed by a man due to being inferior to as she is a woman under Gilead's regime. This reflects ~~the~~ Justine being blamed for the murder of William which was committed by a male in Frankenstein. This would be particularly shocking to readers at the time that the novel was released to have a woman write about the murder of an innocent young child potentially

Suggesting why Shelley had to release the novel under a pseudonym originally.

The lack of female education is criticised in both texts as Shelley dedicates the novel to her father despite not getting along with him as she has to acknowledge ~~how~~ where her education came from. In the Handmaid's Tale, 'Our big mistake was teaching them to read, we won't do that again' shows how the ~~total~~ horrific nature of Gilead is revealed by a woman who is educated. 'It was up to Professor Wade and myself to arrange the blocks of speech' shows how even a woman's version of the events was controlled by males as they reconstructed it into an order they found appropriate so despite having power to tell her story, Mir is taken away by the professor as he takes control. The use of tapes show how it is less permanent than if it was written down showing how this is only a temporary society to fix the damage of the nuclear power.

Both novels show how there is no control over human behaviour. As despite the strict Gilead regime, Nick 'helped Offred escape' showing how he rebelled against the law too. The ending of 'any questions' shows uncertainty as well as the use of metanarrative in the final quote 'if this was a story I would have control over how it ends'. As it is never confirmed what happened to Offred after escaping Gilead, it reflects how the creature is 'lost in darkness and distance' in Frankenstein. The effect of both authors leaving the main characters this way is that human behaviour cannot be controlled or predicted and moral closure is not given to the characters or the reader, due to a lack of power and the characters' vulnerability being alone in a new way of living - both having to remain in hiding.

## Question 9 - Script 9A

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

The Little Stranger - Sarah Waters

Text 2:

Dracula - Bram Stoker

### Plan

1. Roderick - PTSD ↔ 1. Harker - in the castle.
2. Mrs Ayer's - nursery ↔ 2. Lucy - descent to madness.
3. Faraday - going to ~~humanity~~ ↔ 3. Harker - foreignness

Both writers explore characters experiencing anxiety through both novels. However, it is presented in different ways by the two different authors. Anxiety is created within characters due to confinement as well as mental illness. The severity of a person's anxiety in the novels is highly dependant upon what they fear.

Both Stoker and Waters present their characters with anxiety through the use of figurative language & gothic motifs.

However, Waters perhaps explores anxiety of Faraday in becoming a Doctor and moving into the middle class.

Whilst Stoker explores the anxiety Harker has regarding foreignness. Firstly, Stoker shows Harker's anxiety when he is travelling to the Count's castle and he acknowledges "there are no ~~the~~ maps of this country as yet to compare with our <sup>or</sup> maps." Stoker's use of this statement from Harker could imply an element of the unknown hence why he is anxious in going to the Count's castle. The idea that there are "no maps" could imply the lack of knowledge he has about Transylvania and could perhaps foreshadow his unexpected abduction by Dracula and even the revelation that he is supernatural. Furthermore, there is an element of ~~inferiority~~ superiority felt when Harker states that there is nothing to compare with the British "or maps." Stoker's use of this feeling of superiority in Harker could reflect the typical British man during the Victorian times, thinking that he has more knowledge than anyone else and <sup>arrogance</sup> that Britain is the best due to imperialism.

However, there is a feeling of unease created by Stoker through the use of the unknown and so, he is taking traditional gothic ideas ~~and~~ to enhance the creation of fear and anxiety in his novel. In comparison



Waters presents anxiety through the use of Faraday and his first introduction in the ~~main~~ <sup>novel</sup> 'Hundred Hall.' Waters description of Faraday walking over to the house "after a little hesitation" and "crunching over the gravel and gingerly climbed the cracked stone steps." Waters use of this imagery could imply how worried Faraday was entering the house he had not visited since he was a child. His "hesitation" to enter the house perhaps reflects his shock regarding "the signs of decay." Although this imagery could imply that Faraday was struggling to go into the house, he plucked up the courage. The use of the adverb "gingerly" could imply how uneasy he was and build a sense of anxiety not only in Faraday but in the reader. Waters use of the "cracked stone steps" may not only describe the decaying of Hundred Hall but also the decaying of the upper classes now that the Labour government was in power and the working class was gaining more rights. So, both authors explore the theme of anxiety at the beginning of their novels to build tension and foreshadow later events.

Furthermore, both authors present characters who experience anxiety through the use of isolation and darkness. However, Roderick's anxiety has surfaced as a result of post traumatic stress disorder whilst Harker experiences anxiety due to his confinement and

isolation within the count's castle. In *Dracula*, Harker becomes trapped by Dracula causing him "to behave as a rat does in a trap." Stoker's use of this metaphor could imply Harker's initial anxiety was causing him to go mad. As a "prisoner" he feels unable to get out and the overwhelming feeling of anxiety and fear causes him to react like an animal. Stoker's use of this animal imagery could reflect a great fear that many British people had of anarism. Now that they had reached their peak in Britain, they believed that there was going to be regression back to a less civilised time. Not only does it reflect the fear of anarism but it could also imply that being trapped in a confined space could cause a person to go crazy perhaps foreshadowing later events in the novel where Harker suffers from a mental illness. Furthermore, Stoker's use of the animal a "rat" could imply that Harker is vulnerable and he is exposed to a lot, so his weak state of mind is likely to crumble as he stays in isolation for a prolonged period. Water's, however, explores the theme of anxiety through the "condition" PTSD. In the time that this was set, in post war Britain, understanding of mental illness was poor and so there was a lot of stigma around it. Faraday describes Frederick going to him at the height of his mental illness before being sent to Birmingham for help, "him experiencing

"fits of panic in my dispenary" and "his bizarre and frightening story. His descent to madness caused him to regress back to a ~~more~~ childlike way as he wore "childish blue pyjamas." Waters is reflecting the effect of mental illness and anxiety; as she is writing from a contemporary era, she is able to apply traditional gothic tropes in her novel but with a more knowledgeable twist. Waters' use of the description of Rod as "childish" perhaps implies his vulnerability and creates a feeling of worry in the reader regarding his wellbeing. It may also reflect the fear of atomism or transgression as even in the post war period this was a prominent fear.

In conclusion, both authors explore characters experiencing anxiety. However, Stoker shows an anxiety which progresses into madness through the use of Harker being isolated in the Count's castle whilst Waters uses her characters perhaps to reflect fears in post war Britain through the use of Roderick as well as other characters.

## Question 9 - Script 9B

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

The Picture of Dorian Gray

Text 2:

Dracula

Plan:

\* Women anxious = manifests in wear: 'flew white, and trembled.'

'You are not serious' 'pain in her face' 'lay there like a trampled flower' 'absurdly melodramatic' 'given a scream so wild' 'her face was ghastly' 'her eyes were mad with terror' 'horribly white'

\* Synonymous with madness so punishment: 'death-like swoon' 'dazed expression' 'sick with a wild terror of dying' 'it had been merely fancy'

'the lunatic within ringing gaily' 'deepest emotion' 'so would bring on a fit'

\* Tormented for men: 'horror overcame me' 'I was a prisoner' 'I simply sat down and cried' 'he is only a wreck of himself' 'misshapen figure' 'grotesque things' 'staring listless eyes' 'roll up wearily'

Within 'Dracula' and 'The Picture of Dorian Gray', the writers present characters who experience anxiety in an unfavourable light. Certainly for the female protagonists, their anxiety is justified by the fact it manifests itself in the weak, correlating to the patriarchal norms of Victorian society. Contrastingly, the male characters that experience anxiety are treated sympathetically, despite their deviance from the strong ideal of Victorian gentlemen.

As mentioned above, both Stoker and Wilde present their female protagonists in an unfavourable fashion when it comes to the anxiety they experience. In particular, it is interpreted that their anxiety is an extension of their weak nature, thereby portraying them as dependent on men. Indeed, when Sibyl expresses her anxiety at the thought of loving Dorian, she is described as 'absurdly melodramatic', the adverb connoting irrationality and unreasonableness. The fact she later 'lay there like a trampled flower' allows readers to experience the disdain that the omniscient narrator encourages, thereby mirroring Dorian's condemnation of Sibyl and her anxiety. Specifically, it is the image of the 'trampled flower' that prompts such a response; whereas once Sibyl held her own with her 'flower-like face', her anxiety exposes her to be the weak character she is. Likewise, Nina is presented in a similarly pathetic fashion, with Stoker utilising anxiety merely as a tool to illustrate her feeble nature. This female protagonist

is the only character that gives 'a scream so wild' during the events of Chapter XX that she is presented as comparatively weak to her male companions. Furthermore, the fact 'her eyes were wide with terror' gives an insight as to how far her anxiety goes; Stoker plays on the concept that the eyes are the window to the soul, so depicting them with 'terror' suggests Mina's anxiety is deep-rooted within her, rather than superficial. By presenting the female characters that experience anxiety as weak, Stoker and Wilde conform to the stereotypes of the typical Victorian woman. A descendent of Eve, the being responsible for original sin, the Victorian woman was considered comparatively weak to men, demonstrated in the novels through their excessive anxiety. Therefore, the presentation of female characters that experience anxiety is that they are more susceptible to such feelings due to their feeble nature.

An alternative way in which characters that experience anxiety are presented is through corrupt imagery, thereby suggesting that anxiety can be synonymous with sin and is therefore a punishment from God. Before Tuke and Pinel advocated restraint-free care in mental asylums, it was generally accepted that symptoms of madness, which includes anxiety, were a punishment for sin. This notion is best observed in *The Picture of Dorian Gray* through the inhabitants of the opium dens. Certainly, the 'grotesque things' with 'staring unblinking eyes' conjures up imagery of corruption, with Wilde evidently

suggesting that the drugs have created such an effect. However, it is Adrian Singleton's description in particular that portrays his anxiety as a product of his. As he 'rolls up wearily' to address Dorian, the adverb 'wearily' suggests that he has having some difficulty. Used in conjunction with 'role', Wilde is suggesting that it is a physical exertion to elevate himself to the nobility of Dorian Gray again, consequently reiterating that his anxiety is symbolic of degradation. Like Wilde, Stoker presents characters that experience anxiety as similarly corrupt. However, it is a diagnosed lunatic that ascertains the notion that anxiety is a punishment. Rensfield is of constant interest to Dr Seward, who notes that certain things 'would bring on a fit'. Another symptom of anxiety, this presents Rensfield in a negative light, solidified by his immoral zoophagy. The fact that he uses the deifying 'He' in regards to Dracula as opposed to God is demonstrative of his immoral corruption, which enables readers to recognise that his anxiety is a product of this, alongside his madness. As such, both authors present characters that suffer anxiety as immoral and sinful due to the suggested idea that it is punishment.

Contrarily to this, the authors do present some characters that experience anxiety in a positive light; notably the upper-class Victorian gentleman. Described as a 'prince

Charming' figure, it would not be unreasonable to draw parallels between the ideal English gentlemen and Dorian Gray. Indeed, the fact that he attends 'Whits', a London gentlemen's club established in 1693, presents him as the ideal embodiment of aristocracy. As a result of this, the 'death-like swoon' that he experiences as a product of the anxiety-inducing James Vane arouses sympathy within readers and surrounding characters. When the Duchess stands 'motionless with horror', her physical stance represents what all the readers are feeling; utter sympathy to a man is seemingly pure and gentler as Dorian Gray. Parallels can be drawn with Jonathan Harker, who's career as a solicitor establishes him as a man above the working-class. Through the epistolary genre, Stoker evokes a similar feeling of pity towards the anxiety he experiences. Writing that 'I was a prisoner', Harker's use of first person pronouns makes his subsequent experience of anxiety all the more personal to readers. The later description that 'he is only a wreck of himself' determines him as a once proud and strong man, conforming to the typical characteristics of a Victorian gentleman. Through this characterisation, both Wilde and Stoker therefore present aristocratic members that experience anxiety as figures to pity. Their apparent gentility and charm evokes images of angelic beings, thereby making their anxiety a product for women to love all the more.



Characters that experience anxiety are therefore  
more presented in varying degrees according to their  
gender, status in society and acts of immorality.

## Question 10 - Script 10A

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 1** ☒ **Question 2** ☒ **Question 3** ☒  
**Question 4** ☒ **Question 5** ☒ **Question 6** ☒  
**Question 7** ☒ **Question 8** ☒ **Question 9** ☒  
**Question 10** ☒ **Question 11** ☒ **Question 12** ☒

Please write the titles of your chosen texts below:

Text 1:

The Picture of Dorian Gray (Oscar Wilde)

Text 2:

Dracula (Bram Stoker)

Within 'The Picture of Dorian Gray' by Oscar Wilde and 'Dracula' by Bram Stoker, violence is presented as impulsive, cathartic and sinful.

Both authors use graphic, repulsive imagery in order to imply how easily the innocent become corrupted and aggressive, reflecting upon the dualistic nature of Victorian Society, especially the contrast between the opulent houses of the rich and the devilish slums of the poor. However, whilst Wilde implies that the sinful nature of violence leads to insanity, Stoker comments upon the cathartic nature of violence, obviously implying that whilst Wilde embraces the new Gothic form of the enemy within the mind and psychological descent, Stoker conforms to a more traditional form, with a strong sense of good and evil in opposing characters.

Within both texts, violence is portrayed as impulsive, reflecting upon the new Victorian interest in the psyche and multiple selves. Cesare Lombroso, with his two daughters, suggested that there existed a 'criminal

type' in Victorian Society; someone who inherited a mental disorder and therefore could not suppress the childlike urges of violence. As a result, such impulsive behaviour can be seen in both Donan's killing of Basil, and the murder of Lucy (as a vampire), clearly conforming to the Victorian belief that there was a 'criminal type.' Jonathan Harker describes how Arthur "struck [the stake] with all his might" "driving deeper and deeper the mercy stake." The powerful verb "struck" effectively conveys the overwhelming force that Arthur uses, as a result of both his hatred for the predatory vampire, as well as his pity for the innocent girl that has now gone. Similarly, "deeper and deeper" expresses the excessive<sup>ness</sup> action as the repetition reinforces the image of overwhelming violence. Similarly, when Donan murders Basil, equally excessive force is used, conveyed by the verbs "dug" and "crushing" as these seem horrific to the reader, as "crushing" implies that Donan is trying to destroy every trace of Basil and oppress his sweet and innocent persona. Therefore, it is evident that Wilde and Stoker present violence as impulsive, ~~and~~ rash and excessive in order to reflect upon society's beliefs about criminality.

Alternatively, whilst Stoker presents violence as cathartic, Wilde conveys how the act of violence broods itself in the mind, ultimately leading to insanity. Following both the destruction of Lucy and Dracula, pathetic fallacy is used by Stoker in order to imply the sense of psychological relief, and even moral peeling, that the violent destruction of evil brings. After Lucy's head has been "cut off", symbolising<sup>ing</sup> a severing of her links with evil, the air is described as "sweet", with Jonathan claiming that the "sun shone, and the birds sang, and it seemed as if

all nature were tuned to a different pitch." Evidently, this implies that violence can actually lead to relief and more beauty, as the strong contrast between Lucy's death and the "sweet" air is so surprising, yet calming for the reader. In fact, the sibilance in "sweet" "shone" and "sang" effectively causes the reader to almost whisper this passage with a gentleness that completely opposes the climax of the death. Stoker here therefore may have wanted to reflect upon society's xenophobic attitudes and fear of the East causing social ~~atom~~ atomism, because it was feared that Eastern foreigners brought disease and crime (represented by the vampires), meaning that the destruction of the vampires represents society's triumph over the unknown. Alternatively, Wilde portrays how violence ~~can~~ can lead to insanity, due to its immoral nature. Following the murder of Basil, Dorian's mind seems to "dance like some foul puppet", and he later has a "mad craving", "gnawing at his lip". Undoubtedly, the metaphor of "[dancing] like some foul puppet" conveys how Dorian is losing control over his thoughts and thus being manipulated by sin, in some disturbing show. Therefore, this demonstrates the psychologically destructive effects of the supernatural. In fact, this disturbing imagery relates to 'The Strange Case of Dr Jekyll and Mr Hyde' in 1886, which greatly influenced Wilde's 'Dorian Gray', through its focus on a sense of multiple, fragmented selves and immorality. Consequently, it is clear that whilst Stoker presents violence as cathartic, Wilde presents it as psychologically damaging.

Finally, violence is portrayed in both novels in contrast to peacefulness, calmness, and beauty, in order to make the acts of violence more disturbing. In 'Dorian Gray', Wilde cleverly has Dorian "crushing a flower in his hand"

just before he murders Basil. Undoubtedly, not only does this foreshadow the "crushing" of Basil's head, but "flower" effectively makes the violence appear even more out of place as Donan is so often associated with flowers, such as "roses" and "lilies" therefore implying that he is actually destroying his own sense of morality and innocence. This may have been Wilde's attempt to comment upon society's fascination with the psyche. For example, William James in 1891 found several real cases of 'alternating personality', ~~suggested~~ & implying that the mind is capable of fragmentation. Therefore, Wilde may be subtly suggesting, as Denan claims in allusion to Milton's 'Paradise Lost', "Each of us has Heaven and Hell in him," thus demonstrating a sense of id <sup>versus</sup> ~~the~~ superego and a split conscience. Similarly, when Dracula is finally killed, with the "plunging" of a knife into his heart, obviously expressing intense aggression, Mina describes the scene as "like a miracle" as Dracula had "a look of peace," in his face.<sup>4</sup> Obviously, this is surprising for the reader because Dracula has been the epitome of evil throughout, yet "miracle" and "peace" create associations with Christianity. Therefore, Stoker is attempting to demonstrate how everyone is capable of good and bad, yet some are more easily corrupted, once again like Wilde, drawing upon this Victorian fascination of a split conscience. Moreover, such religious imagery suggests that religion was still important to Victorian society, despite it being an era of secularisation, with Darwin's 'Origin of Species'. Therefore, both authors contrast violence with beauty and morality in order to convey how the conscience can be split, yet religion was still an important part of Victorian life.

## Question 11 - Script 11A

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

*Mrs Dalloway*

Text 2:

*Ten of the D'Urbervilles*

Plan

Loss of innocence

Pincin's death

Agricultural decline

Loss of happiness

Ten & Angel

Loss of sanity

Sam's death

Peter's justice

Septimus PTSD

Dual narrative

In both Hardy's bildungsroman 'Ten of the D'Urbervilles' (Ten) and Virginia Woolf's stream of consciousness narrative in 'Mrs Dalloway' the theme of loss is explored. Hardy sympathises with his protagonist throughout the novel as he criticises the plight of women's lives in the Victorian era. By contrast Woolf's stream of consciousness narrative distances her from the characters in her novel however gives the reader an insight to the thoughts and feelings which are experienced.

Hardy presents Tess as an innocent young girl in the beginning of the play as her 'large innocent eyes added eloquence' to her characteristics. Tess is suggested to have 'phases of her childhood locked in her aspect still' therefore she is at this point in the novel 'a new vessel of emotion untroubled by experience'. The lexeme 'untroubled' emphasises her purity and her virginity still keeping her innocence intact. The character of Alec D'Urberville is introduced to take this purity from Tess - 'thus the thing began' as Tess as a 'farm girl' is 'mighty sensitive' something which Alec is not used to. 'The Chase' scene illustrates to the reader through pathetic fallacy that something has been taken - 'darkness and silence ruled everywhere wound'. Thus Alec has taken from Tess, the one thing which ensures she is marriage-worthy in this dominant patriarchal society. The loss of innocence Tess experiences here is important as it haunts her for the rest of her life.

By contrast, Woolf presents Clarissa having outlived her youth and she is now considered 'old' and clinging onto her position in society by being the 'perfect hostess'. Having lived a privileged life, Clarissa contrasts to Tess as the loss of innocence Clarissa now feels is due to her no longer being 'utterly free' as she is almost trapped in this society feeling 'invisible'.

and 'not even Clarissa anymore' simply 'Mrs Richard Falloway'. This shows a link with Tess' as due to Alec's rape, she feels for more 'Mrs Alexander D'Urberville' as he 'mastered' her. The importance of women being the 'property' of their husbands emphasises the evident patriarchal society which both authors critique as women lose themselves in the process of living which is one way the reader notices the theme of loss.

Due to the rape, Tess has changed from a 'simple girl' into a complex woman' as she has been altered. Her family who presumed her to 'claim him' now feel cheated upon Tess's return as she does not bring with her the hope of marriage. 'Why didn't ye think of doing some good for your family instead o' thinking only of yourself?' Their feelings do not sympathise with Tess as she has endured terrible things while at Trantridge, they focus on the financial loss as they're desperate to elevate their position in society.

Marrying to elevate your social status was a common occurrence in the 1800s and early 1900s, as in 'Mrs Falloway' she has a 'marriage of convenience' with Richard Falloway and although 'Falloway was falling in love with her' and 'she was falling in love with Falloway' their marriage eventually led to Clarissa's feeling of isolation as she retreats to her attic bedroom due to the loss of love and union between the couple.



The dual narrative in 'Mrs Talloway' is explored by Elaine Showalter who considers the character of Septimus to be 'Clarissa's double'. Septimus is a 'brave soldier' who had served 'with distinction' in the first World War, however 'the deferred effects of shell shock' had ultimately led to his downfall. The 'fallen leaves' in 'Mrs Talloway' emphasise the fallen War victims and Septimus' friend Evans is one of these. The love Septimus feels for Evans is hinted at by Woolf as being more than just a relationship as 'they needed each other', implying sexual feelings. Homosexuality in the 1920s was condemned and Septimus' feelings of love are repressed in this aspect of sexuality as he knows society would condemn him. Rexia dismisses her husband's state of mentality as 'everyone loses someone they love in the War'; the lexeme 'love' suggesting that she possibly knows about the relationship between Septimus and Evans.

Similarly, Tom experiences repressed feelings of a sexual nature with Angel as she feels she is not pure enough to marry him. Angel persuades Tom to 'take my name to escape yours' as she is desperate to be free from the D'Urberville name which haunts her. The significance of Angel and Tom's marriage taking place on New Year's Eve is symbolic of an ending of an era as Tom confesses he put it off to Angel resulting in the loss of

love. Angel feels towards her, as he considers her as 'another woman in your shape':

The loss of sanity is evident in both novels. In 'Mrs Dalloway' Clarissa's mentality decreases throughout the Circadian novel as she considers herself to be very like 'the young man' who had 'killed himself'. This man is Septimus as he 'flung himself vigorously violently down on to Mrs. Filmer on a railway'. The verbs 'vigorously' and 'violently' express his desperation to escape life and the need to be free. Clarissa considers that 'death is an attempt to communicate' which is interesting as in the original draft 'The Hours' Woolf had intended Clarissa to die; this again shows the duality of Clarissa and Septimus as both characters experience feelings of death and anguish, however as Septimus' mentality appears as a serious case of schizophrenia, Clarissa's is simply her mental state deteriorating, showing the loss of both characters' sanity.

Hardy also shows in 'Tess' the protagonist - who he considers as 'our heroine', losing her sanity towards the end of the novel. The 'Phantom' Tess has felt her whole life has been due to Alec's attempts at 'ruining her' as she became 'his creature', and she can no longer take it. Angel's words had foreshadowed this eventual act of loss when he said 'how can we live together while that man lives?' and upon his return, Tess

accepts his fate as Alice had 'torn my life apart... made me a victim, a caged bird' which leads her to stabbing him with 'the carving knife'. The penetrating act of stabbing is relevant as it is seen when Alice penetrates Tess in 'The Chase' and therefore she wanted to cause him pain in the same way. Tess accepts her loss of life and trades in Alice's as she can not live while he did and the act of her killing him sets her free.

In 'Mrs Dalloway' the character of Peter Walsh can be compared to the character of Angel Clare in 'Tess' as both men appear as 'feminines'. Peter's 'whole life had been a feminine' as he always chose the 'wrong women' and his retreat to India emphasised him running from the loss of love in his life. Similarly, Angel's retreat to Brazil represents the same form of loss as he had finished Tess. Angel also represents the decline in religion at this time also as his lack of faith meant that he did not conform to high class society as the rest of his family did in pursuing a degree. This is important as the period of enlightenment is symbolic of there being a rise in scientific belief and the loss of belief in God. In 'Mrs Dalloway' Clarissa echoes the post-modern view that 'one must be scientific above all things' which also highlights the loss of religion.

Overall, the significance of loss is evident in both novels as the authors work to critique society and the periods in which they were writing. Although Hardy sympathises with Tess he still condemns her to a disastrous fate as the 'president of the immortals' had ended her sport with Tess' which emphasises that her struggle with life had finally come to an end and the loss of her life was symbolic in the fact that she may represent the struggle many women faced and work to change this for future generations. Similarly, Septimus's struggle with mental illness can be linked to Woolf herself as Woolf also committed suicide due to not being able to conform to society as Clarissa is shown to. The loss in both novels works to change the social divisions of the future and to allow people to be given a fair chance in the oppressive societies which were present when the authors were writing.

## Question 11 - Script 11B

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Ten of the D'urberrys

Text 2:

Mrs Danoway

Dian ①

Ten → loss of purity

→ penetration motif

pure woman - hardly

CONTEXT

simple girl to a complex woman

use of setting Britain

②

Danoway →

Clarissa's loss of identity

does nothing

↓

loss of passion

fear no more

different to how one  
with Peter  
knew

Angel's loss of  
Ten

CONTEXT

Death  
① Barronay ↑ 'fallen' leaves  
Seymour → war imagery  
↓

Snadenfrenchie  
Rerun reaction  
Dual narrative

② death ↑ somewhat  
Ten's loss of sorrow  
↓

own death → fate - presence of the  
immortals

### Essay-

Both Ten of the D'urbervilles by Thomas Hardy and Mrs Barronay explore the theme of loss in a variety of ways as they include physical loss in the form of death but also a loss of ones own identity and passion. Hardy uses his position as an author to use an omniscient narrator so the reader can follow Ten's journey whereas Woolf as an author in the enlightenment period moves away from this authorial omniscience

and explores the idea of a circadian novel with a stream of consciousness to reinforce memories and give a much more personal approach which is clear as Woolf's own experiences can be seen clearly in the text.

Harley presents Ten as a 'pure woman' and sympathises with her character from the outset as she is an exception and sees Harley challenging the patriarchal society of the time. ~~But~~ Ten is taken to Blakenmoor as a 'fertile and sheltered tract of the country' which reinforces her purity and naivety at the beginning of the novel. However, her loss of purity is foreshadowed by the death of Prince and phallic imagery is used to describe how 'the pointed shaft of the cart wheel entered the breast of the unhappy prince' which has connotations of penetration and force thus foreshadowing Ten's fate with Alec in which she is raped. This loss of purity is important ~~and~~ as it means that realistically Ten will no longer be accepted in society.

as men wanted a pure a virtuous woman in an immensely patriarchal society. Alec's seduction of Tess is also foregrounded by the 'red brick walls of Trantridge and the red ribbon that Tess wears in her hair as it shows the contrast between a 'pure woman' and now she would change from a simple girl to a complex woman.

~~There~~ Conversely, there is also a sense of a loss of identity in 'Mrs Barroway' as Clarissa has merely become 'Mrs Richard Barroway'. ~~She is not a woman~~ ~~by her husband~~ This is similar to Tess who believes she has become 'Mrs Alexander Burdett', ~~which~~ which highlights the domination that men have over women. Clarissa is introduced by her husband and is said to be 'a child exploring a tower' thus reinforcing her somewhat isolated place in society as she has nothing better to do than play in her tower. However, this 'tower' could also be symbolic of Clarissa's elevated position in society so she is able to spend



her time doing trivial things. This loss of identity is clear when she speaks with Peter Walsh as she reverts back to her old self and is full of happiness for her memories at Bourton as it was the most 'exquisite' time of her life. This idea of a loss of identity was also true for Britain ~~there was also a loss of identity~~ at the time as they moved away from imperialism after the war which is shown through Woolf's contrasts of time; as there is the night time tolling of Big Ben paired with the car backfiring which cause a shift in memories. People were both prosperous but depressed after the end of the war as 'everyone had lost somebody'.

In both 'Ten of the W'urbermies' and 'Mrs Dalloway' there is an idea of a loss of passion as Richard is unable to tell Clarissa he loves her which is coupled with the ~~quote~~ quote 'fear no more the heat of the sun' which is emphasising a loss of passion and <sup>the</sup> inevitability of it for a couple like them in society. Angel and Helen feel this loss of passion when her part is

revealed as he makes it clear that 'the woman I have been loving ~~that~~ is not you'. This quote emphasises the double standards of the time as Angel had an '148 hours of penetration' but for men, previous sexual encounters were acceptable. He adds that he cannot forgive her as 'how can forgiveness meet such a grotesque prostitution as that?' because in his eyes she has broken a moral code that cannot be redeemed.

There is also the idea that Angel sees Ten as dead to him 'my wife dead, dead as he places her in a coffin which is an idea mimicked in 'his pathway' through the motif of fallen leaves as the dead are commemorated via a march at the centotaph. Woolf employs extensive war imagery when acknowledging death as Septimus 'plunged' onto the 'bayonet-like railings' which mirror weaponry but also this idea of penetration that is present in Ten of the D'Urbervilles. The connotations of 'plunged' are akin to Woolf's own

suicide and the reader understands that attitudes towards mental illness were negative at the time because of the reaction to Septimus' death. There is a dual narrative of Clarissa and Septimus as they are linked through their positions as 'caged birds' and when Clarissa hears of Septimus' death she ~~says~~ 'Oh! thought Clarissa, in the middle of my party, never death me thought' which shows the idea of indifference because Clarissa is just happy then isn't her. Although arguably, she is envious of his death as 'she had once thrown a smiling into the serpentine' reinforcing her own mental illness especially as in previous drafts it would have been Clarissa who took her own life. The 'serpentine' is also referenced in Ten as a death of the garden or Eden due to the fact that Angel and Ten were no longer in love.

This idea of an ending is also present in agriculture due to the industrial revolution as it was no longer an

edemic and static, neutral environment. Ten's death at Stonehenge is also symbolic as although not where she is killed it marks the loss of Angel in her life. It is sacrificial in nature but ironically even though she is a 'mere child of the sun' it is ultimately what kills her and begs the question of a greater force that has conspired against Ten like the 'president of the immortal'.

In conclusion, both authors present loss in similar ways as they are both condemning the societies that they are based in as they were oppressive and contained 'detestable' people. Loss is an idea that there was a huge element of pre-destiny as Clarina's loss of self-identity was down to her position as a 'perfect hostess' and the idea of a 'brightest star' in Ten forebadows her downfall alongside the repeated contrasting imagery of red and white that strips her of her position as a 'pure woman'. Although Clarina and Ten experienced loss, they are

merely victims of their society and  
Septimius is a victim of the war ~~and~~  
and therefore the loss they experience  
is typical of the time.

## Question 12 - Script 12a

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Wuthering Heights, Emily Brontë

Text 2:

Mrs Dalloway, Virginia Woolf

Plan:

- ① ~~Classical (Sally) / (Peter)~~
- ② ~~Classical example to many Heathcliff~~
- ③ ~~Literature struggle to deal with 8 madness~~
- ④ ~~Younger generation → young girls Elizabeth~~

Throughout both Mrs Dalloway and Wuthering Heights, the lives of women are ~~widely~~ widely explored, focusing on women's attempts to find happiness, in these somewhat brutal societies. Wuthering Heights was written in 1847, while Mrs Dalloway is a more ~~modern~~ modern text, written in 1925 and set in

1923, both times whereby women struggled to survive in such male dominating societies.

Brontë herself had struggled in finding happiness, her unconventional religious views and reserved nature, meant many viewed her as an outsider of society. Brontë was deemed a 'people watcher', who found happiness in her writing, however ~~the~~ society even censored this, as Brontë had to publish the novel under the ~~pen~~ pseudonym of Ellis Bell, in order for the book to gain respect and worth. Brontë is seen to transfer the female struggle to find happiness, through the character of older Cathy, in the ~~first~~ novel. We see Cathy growing up in a happy environment at the Heights, with an already "swung band" with Heathcliff, however Cathy is forced into changing her residence to Thrushcross Grange, becoming a "graceful damsel" from a "wild hatless, Savage". Brontë illustrates that society suppresses female

happiness at the time, as a woman's appearance was what mattered the most.

Cathy's entrapment at Thrushcross Grange causes her to suffer mental downfall as her true feelings for Heathcliff cannot be. We see Cathy switch between being "too fond" of ~~Heathcliff~~ Heathcliff, so deeming class as more significant, in the comment, "it would degrade me to marry him", this is perhaps Brontë's comment of the times as class and status of women, was all that was important. As Cathy's madness is seen to progress, we see Cathy's love for Heathcliff become so prevalent as she begins to ~~be~~ starve herself in an act of stubbornness, much like it is reported Brontë herself did.

we are left with the idea that Cathy's love for Heathcliff is so deep, that she states, "I am Heathcliff", implying the sense the two are one ~~xxx~~ and share a



form of divine love. Cathy's death then reinforces Brontë's message, that women struggled to find true happiness, as societal constraints were too strict to break.

Similarly in Mrs Dalloway, we are presented with the struggle of Clarissa as she attempts to find happiness. Much like Brontë, Woolf also had struggles in her personal life when growing up, as her mother passed away when she was only 13 years old, sparking her first breakdown, which is said to have ~~affected~~ influenced her writing. Woolf is also reported to have ~~underlying~~ ~~underlying~~ ~~underlying~~ underlying homosexual tendencies but due to the ~~lack~~ lack of tolerance for such things, she had to conform to society and marry a man and have children. Woolf somewhat ~~aligns~~ aligns herself with Clarissa and the struggle she faced when finding happiness.

Throughout the book, we see Clarissa struggle to find true happiness, highlighted through the quote, "the most extraordinary movement of my life [... Sally] kissed me on the lips". This illustrates a key moment of happiness in Clarissa's life, which was then suppressed by society as it did not fit with societal norms. We are presented with the ~~story~~ marriage of Clarissa and Richard as being somewhat limp and ordinary, while with Sally, her life was "shocking" and "exciting". Clarissa comments, "he will be Prime Minister, I must marry him", this is a prime demonstration of, again, how class and status is what takes precedence in this society. Later throughout the novel we see Clarissa again make a comment which is indicative of the way society brain-washed ~~people~~ the views of people in it, "He

will be rich and ~~he~~ will be the best husband in the neighbourhood," highlighting how Scatchers is what adds the true importance. Woolf makes the choice to allude to ~~her~~ a previous illness that Clarissa had suffered with, ~~her~~ with the continual reference to, "since her illness", by making reference to an ambiguous illness, it could be argued that Clarissa has suffered in the past and will continue to as happiness is hard to find in these harsh times.

Both Woolf and Brontë shed a more ~~hopeful~~ ~~hopeful~~ hopeful tone for the younger generation of women in the novels. Young Cathy is described as bringing "sunshine into a desolate house", and her "anger never fierce [...]" but tender and passionate", implying that as the world was seeing such changes like the "marriage

Properly acc<sup>d</sup> and first passenger carrying railway in 1825, meaning the world was changing and women seeking happiness became more achievable. The women's Suffragette Movement also played a ~~role~~ role in this as it began in 1809, and ~~by 1819~~ by 1819, women over the age of 30 could vote with regulations, showing social shift in views.

Similarly Woolf suggests that the up-coming generation of women could find happiness, through Elizabeth, and her dreams of finding a career, "I will get a job". This is also indicative of social change of the time as in 1926 Labour had won a majority and were in power, causing huge social progression.

In conclusion both ~~Brontë~~ Brontë and Woolf illustrate the

Struggles women faced when  
attempting to find ~~the~~ happiness,  
as society trapped them.  
We see men dominate society,  
as women are trapped in  
this convention society. However  
both novels signal hope for  
~~the~~ the future.

## Question 12 - Script 12b

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 1 ☒ Question 2 ☒ Question 3 ☒  
 Question 4 ☒ Question 5 ☒ Question 6 ☒  
 Question 7 ☒ Question 8 ☒ Question 9 ☒  
 Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Wuthering Heights

Text 2:

Mrs Dalloway

• ~~Mary~~ Mary  
 happiness  
 c/o Catherine

effects-  
 death  
 however  
 confined in - compare  
 TG settings

to conform - social  
 |  
 Clarissa | now  
 London  
 dangers

\* social micro world  
 |  
 arguably attempts to  
 find happiness  
 in HC  
 |  
 Outsider  
 |  
 never truly happy  
 fulfilled  
 death bed

attempt to  
 find happiness  
 with Sally - memories  
 Bourton  
 |  
 deemed unseemly, Cathy  
 - found happiness - Elizabeth

• ~~Isabella's marriage~~  
 |  
 social convention  
 |  
 letter  
 |  
 Isabella -  
 treatment by  
 HC  
 |  
 cross - MK/Nelly

conforming to  
 |  
 Rezia -  
 attempts to  
 find happiness  
 with Septimus but  
 unable to  
 outsider

the effects of a world on the cusp of the second stage of the Industrial Revolution in *Wuthering Heights* and the effects of ~~that~~ World War I ~~are~~ ~~and~~ in Mrs. Alloway are evident ~~as as but as there is or~~ through women's attempt to find happiness. It seems that the women <sup>in both novels</sup> recognise the values of upper class society and the importance of ~~wealth~~ and gentry and reputation and therefore their attempts ~~to find happiness seems a result~~ ~~is~~ are found and secured in conforming ~~the~~ to strict societal conventions. ~~Despite this however, whilst Woolf and Brontë present happiness socially~~ ~~Despite this however, whilst it seems that the women attempt to find happiness, they are never truly happy within themselves.~~

The female protagonists in both novels attempt to find happiness ~~socially~~, through marriage, which inevitably allows them to conform to society. In order to be deemed socially acceptable, Catherine seeks for happiness

in her marriage to Edgar because, not only does she 'love the ground under his feet (and) the air over his bed' but also recognises that 'it would degrade her to marry Heathcliff' and any attempt to find ~~social~~ any form of social happiness would be deemed impossible for him with the verb 'degrade' accentuating the importance of reputation during the Regency period. <sup>it seems that</sup> Due to the isolated setting of Wuthering Heights being 'so far removed from the stir of society', ~~Cathy~~ Catherine perceives happiness and social glory ~~in becoming~~ <sup>in financial security</sup> the greatest ~~woman of~~ in her limited social world through financial security, mirroring Clara's decision to marry Richard as it meant that 'she would marry a prime minister and stand at the top of the staircase', with the modal verb and third person omniscient declarative accentuating how she may feel elevated in her position.

The social micro world of the late



18th century in Wuthering Heights with the Lintons 'whose money shimmer(s) in the little soft tapes of (their) drawing room' offers for vibrant women, like Catherine to fulfil her role as a woman and become a 'very dignified woman' which is proved to be impossible for outsiders like Heathcliff, 'if Heathcliff and I married, we would be beggars'.

Despite this however, ~~the~~ it seems that the happiness of the two female protagonists are never quite fulfilled. This is evident, for example, in Mrs. Ralloway where ~~Clara~~ ~~recognises~~ the connection ~~betw~~ despite becoming 'Mrs Richard Ralloway' and <sup>fulfilling social requirements</sup> she dismisses any of the true love ~~to~~ and connection which existed with Peter where 'their minds (would go) in and out of each other without any effort' suggesting that there is a <sup>true</sup> connection that lies between them which transcends class boundaries, and is also beyond the corporal body, reflected in Heathcliff's and Catherine's relationship, 'you

'whatever our souls are made of, his and mine are the same ... you have broken my heart and in doing so - you have broken mine' with the dash and the use of the dash separates the two clauses, suggesting how closely they are linked. Their inseparability and companionship has developed from their childhood as Nelly recognises, the homodiegetic narrator recognises at the beginning of Volume 1 where Heathcliff and Catherine are grieving in their own 'beautiful heaven'. This ~~anti-christian~~ ~~message~~ Brontë wanted to highlight the <sup>pervasiveness</sup> ~~importance~~ of this statement ~~as~~ in a ~~world~~ 18th century world dominated by religion, which ~~refte~~ evidently shows the passion of their friendship which Edgar is unable to offer, 'our ~~so~~ love is like the foliage in the trees, time will change it'.

Clara also attempted to find happiness with Sally, <sup>who was</sup> a significant part of her youth in which the reader through the free indirect

discourse and metaphorical schizophrenia of the narrative, the reader learns of the interior perspectives of the women and how they contrast with their external self. Clarissa often reminisces upon her childhood memories with Sally in order to escape her frustrated hopes and adult disappointments; Clarissa remembers 'the most exquisite moment of her life' was when 'Sally kisses her in the garden', and the use of the superlative ~~at~~ with the definite ~~arte~~ article emphasises the strong influence that Sally had in Clarissa's life; Sally much like the importance of Catherine and Heathcliff's irrepressibly Romantic childhood where 'the boy would do her bidding in anything', before they knew about the values of social class. Sally ~~offered~~ in likewise, Sally in Mrs Dalloway, offered ~~the~~ Clarissa the chance to be free-spirited and rebellious, mirroring her own personality, like when the reader is told she is found 'smoking on the floor! Clarissa's

attempts to be happy were not truly fulfilled therefore as ~~lesbianism~~ ~~is~~ ~~in~~ the way was not seemed appropriate by society, even Queen Victoria didn't recognise it as a sexuality, so they could not be together. ~~Neer~~ Neither ~~was~~ ~~Cather~~ is Catherine's happiness ~~is~~ ~~also~~ fulfilled due to Lockwood, the homodiegetic narrator remarks that their love is 'immoral' because Heathcliff is an inhospitable and fierce outsider who embodies the anxieties of the working class in the 17th century.

Despite the failure of the protagonists to find happiness, there is evidence that ~~both~~ other women of the next generation, <sup>younger</sup> Cathy and Elizabeth attempt to find happiness through the more freedoms and advantages that they are given <sup>by society</sup>. ~~Catt~~ Younger Cathy for example, frequently stands in defiance against her entrapment by her father, Edgar, 'till the age of thirteen, she was not allowed beyond the doors herself' and

by Heathcliff, 'I despise you and will have nothing to say to you!'. The exclamation exclamation and use of personal pronoun suggests she feels strongly and proud of her position against him, leading her to sneak away to see Linton and to 'Penstone Crag' without knowledge. ~~her strength and this marks~~

~~happiness is also the~~  
~~Women's attempts to find happiness~~  
Elizabeth also attempts to find happiness through escaping the 'passivity' of her mother as the 'perfect hostess' through 'springing' away with Miss Kilman, 'she would find it go on on omnibus' with the modal verb accentuating her desires to be free and ~~see~~ happy from escaping societal convention, only made possible through the Sex Disqualification Act, enforcing that women have right to seek jobs

In conclusion

Both writers, Woolf and Brontë through their criticism of society and its strict societal conventions

explore that women's happiness is highly dependent on the values of a patriarchal society at the time and the rules of this society restricts the happiness of females for the entirety of their lives.

## Question 12 - Script 12c

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 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒ Question 8 ☒ Question 9 ☒  
Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

Wuthering Heights

Text 2:

Tess of the D'Urbervilles

~~Tess through labour tries to find happiness being rewarded contrasts dairy girls~~

Both Hardy and Bronte present the search for happiness of their female characters through failed attempts at love which are prevented due to the social values held by male characters. This is particularly clear in Catherine senior and in Tess who ultimately are driven to madness through their failed pursuits of happiness.

In Catherine Senior there are two clear sources of happiness early in the novel which are true love with Heathcliff, and social status with Edgar. This clear duality

is shown by Catherine ~~express~~<sup>ss</sup> stating "Linton is as different as moon beam from lightning, or frost from fire" showing how the two are not compatible and this sheer contrast foreshadows her descent to madness locked at Thrushcross Grange. Despite this Catherine marries Edgar, tempted by the prospect of being a proper lady which could be argued as Brontë promoting feminism and the rise in women's power, however much as the feminist movement was not well established so had not yet ~~thought~~ made an impact within society in the 1840s. Catherine's attempt to gain power is fruitless as she ends up locked at the Grange fulfilling the typical female role of the domestic woman. In Tess of the D'Urbervilles however, Tess also has a duality in where she can find happiness however this is through love or through work. This shows Hardy's ~~portrayal~~ portrayal of women to ~~be~~ be a progression on Brontë as Tess does not need to rely on the power of men to find happiness but can attempt to exist on her own woman. This can be seen as a reflection of the strong feminist movement that had been established by the 1890s and Hardy's portrayal of Tess.



although not yet as strong as the still  
oppressive males such as her father and Alec,  
she's arguably a stronger woman than Catherine.  
This is shown as Catherine can only attempt  
to gain power before her death through  
self destruction as she aims to dissolve  
all bonds of relationship between herself  
and him, ~~showing~~ showing that only through  
isolating herself can she harm Edgar ~~and~~  
however this will not bring her happiness, whereas  
Tess gains ultimate power as she rejects  
her prior oppressor Alec and becomes stronger  
after it "I could walk any distance" showing  
that despite her death being imminent  
Tess has achieved a form of happiness in revenge  
and can be read as a religious allusion as she  
must now walk a long journey through purgatory  
to make it to heaven.

Both Hardy and Bronte present a woman  
achieving true happiness in spite of the  
failed attempts made by Tess and Catherine  
Senior. ~~the~~ Catherine Junior is due to  
marry Heathcliff as ~~the~~ story concludes  
as they inherit both properties the Heights  
and the Grange. This joint inheritance

shows a clear progression from that of the previous generation as Heathcliff manipulates others to gain property. ~~and~~ In Cathy teaching Hareton to read \* it creates a relationship where Catherine has power despite being a woman. In Tess of the D'Urbervilles Tess's sister and Angel are also set to marry which can be seen as Hardy presenting as Angel the realizing his mistakes with Tess and trying to atone for them by marrying her sister. Both Authors irrespective of time frame can therefore be seen as presenting the changing fates of women through the <sup>shifts in</sup> ~~events~~ the novel and through the resulting happiness of these ~~per~~ final relationships can be interpreted as the prospective outlook of both Hardy and Bronte of a clearly less patriarchal ~~more~~ society.

Therefore happiness is presented in both novels through a duality of decisions in both Catherine and Tess as they both aim to find happiness in gaining power which can be viewed as both Bronte and Hardy commenting on the rising movement of feminism in the 19th century.

\* "Mr Moreton's desire of increasing his amount of knowledge" shows how due to the differences in their social class