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Exemplars

Paper 2: Prose
(9ET0/02)





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to A level English Literature Paper 2: Prose (9ET0/01).
- The responses in this pack were taken from the Summer 2019 summer examination series. The questions papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a sample of responses; examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on 03330 164120 or via [here](#).



Exemplar Scripts

Script 1: Question 2 – *Hard Times* and *The Color Purple*

Script 2: Question 3 – *Heart of Darkness* and *The Adventures of Huckleberry Finn*

Script 3: Question 7 – *Frankenstein* and *The Handmaid's Tale*

Script 4: Question 7 – *Frankenstein* and *Never Let Me Go*

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Script 8: Question 11 – *Wuthering Heights* and *A Thousand Splendid Suns*

Script 9: Question 12 – *Tess of the D'Urbervilles* and *A Thousand Splendid Suns*

Script 10: Question 12 – *Mrs Dalloway* and *Tess of the D'Urbervilles*



Script 1: Question 2 – *Hard Times and The Color Purple*

Please write the titles of your chosen texts below:

Text 1:

Hard Times by Charles Dickens

Text 2:

The Color Purple by Alice Walker.

In the two texts, 'Hard Times' and 'The Color Purple', the theme of relationships is very important in both. Each of the characters have many relationships with different people, and the authors of the novels present these relationships in many different ways.

In the first novel, 'The Color Purple', Celie does not have many healthy relationships apart from her sister Nettie, who she loves and protects from her abusive father. "I ast him to take me instead of Nettie while our new mammy sick... he do it to me anyway." Celie's dad rapes her and her mother in the first three pages, we immediately know that Celie is a vulnerable character.



and has no human rights. The novel is written in slang, and this helps the reader understand the novel in the way that Celie would be talking. We also know about Shug Avery in early chapters, as she is mentioned with Nettie's boyfriend, Mr _____.

All Celie's strongest relationships are with women. The color purple was written about a time where segregation and women's rights were a huge issue. There was still a huge white and black divide, and women, even in their own families were treated like nothing, only slaves and housewives. When Mr _____, sister come down to visit, there is an immediate contrast from how rude Mr _____ is and how kind they both are, "buy Celie some clothes". This is a basic human right, but in contrast to the abuse Celie gets, it represents how Celie can trust the women. "I look at women though, cause I'm not scared of them".

In 'hard Times' by Charles Dickens, Tom and Louisa Gradgrind have a good relationship similar to Nettie and Celie's. In chapter three where Tom and Louisa sneak off to peek at



the circus and Mr Gradgrind catches them, Hester takes the blame when her father becomes angry because she wants to protect him, a lot like the way Celie wants to protect Nettie, "I brought him, father, I asked him to come". Both siblings understand how cruel and heartless their father is, so they look out for each other in troubling situations.

Tom has equal respect for Hester, "Well sister of mine, when you say that, you are near my thoughts". Tom betrays Hester, when he puts himself and money before his relationship with his sister, in a town so dreary and drab like Coletown, each other was all they had. *Hard Times* was written in 1858, based off a mixture of the industrial revolution and also a decline in ~~et~~ economy, similarly to 'The Colour Purple', there is a huge divide between the rich and the poor.

Another strong relationship Celie forms is with Shug Avery, a woman who Celie fantasizes about from the very beginning of the novel. Shug



Shug is an extremely important character for Celie, as Shug teaches Celie the power and joy of her own spirit. Shug is the only character that looks after Celie, "Don't cry. She start kissing the water as it come down side my face". Together, Shug and Celie create an idea of feminism, as they are a representation of liberated freedom. Alice Walker was inspired by women not having rights by the stories from her grandmother, which inspired her to write the novel.

Together, Shug and ~~the~~ Celie create purple dresses, and this represents spirituality and freedom. Shug and Celie are strong independent women who support each other, which in comparison to the beginning chapters where Celie had no one, shows a strong relationship.

Although Tom betrays her, in chapter 32, ~~he~~ he still keeps a promise to her, "I promised my sister I wouldn't". This is important, because it shows that the relationship between her and Tom is strong and that childhood is the part their lives



that keeps the two siblings together.

Overall, both of the authors present relationships as being one of the main and most important things in the novels. Without the strong relationships that the main protagonists have created, the novels would be lacking important themes such as feminism, women's rights etc. The relationships in both the novels (Cecilia/Nettie, Cecilia/Shug, Tom/Louise) creates a strong foundation for the novel to express itself from, and without these ~~relationships~~ relationships the novels would not be as good at expressing ~~at~~ their key themes and ideas.



Script 2: Question 3 – Heart of Darkness and The Adventure of Huckleberry Finn

Text 1: Heart of Darkness - Joseph Conrad

Text 2: The Adventures of Huckleberry Finn - Mark Twain

PLAN

- narrators perspective — white young/experience
- Kurtz - "the horror" → pg 43
- Huck + Jim's relationship compared to other's relationship w/ him

context
language
structure
author intention
reader interp

'Heart of Darkness', by Joseph Conrad was published in 1899 and set around the same time - the peak of European colonisation.

'~~Huckleberry~~ The Adventures of Huckleberry Finn', by Mark Twain was published post-civil war in America yet ~~explores~~ ^{describes} life ~~to~~ a few decades before it.

A key theme in both novels is the relationship between different races and cultures.

This essay will explore how the interactions between characters of different cultures through the perspectives of the narrators, the character of Kurtz in 'Heart of Darkness', and the comparison



between the relationship of Jim and Huek.

'Heart of Darkness' ~~novella~~ explores Marlow's viewpoint throughout the majority of the novella. Marlow is a white, European, educated sailor and as such views himself as 'superior' to the indigenous people of the African Congo. This is clearly shown when he describes them as having "bone, muscle, a wild vitality". This has a very impersonal tone and gives no sense to who these men are as people or fellow humans, only showing their physicality. This animalistic approach highlights how white European colonisers saw the indigenous people as a commodity and something to gain profit from. Conrad's use of the word "wild" highlights how they were seen as "savages" - especially by Kurtz as readers later discover ~~he~~ had written a report called the "suppression of Savage Customs". The animalistic impression also implies that they are a danger; ^{yet,} the word "wild" is synonymous with words such as 'free' which starkly contrasts with how these people actually were kept locked up with "iron collars" on their necks. When other exhibitions such as the one The Company went on left, they would ~~present~~ ^{advertise} their work as going out to 'civilise' the people of Africa,



and bring them up to date with modern technologies. Modern readers will understand that this was not the case; however, to contemporary readers, this novella may be the first true impression they see of what was happening in the Congo. Conrad himself went on a similar journey to Marlow which therefore implies that ~~the~~ the purpose of this novel is to emphasise the atrocities and crimes being committed – an attempt to change the 'superior' viewpoint that Marlow and many ^{white} readers would hold against black people.

Huckleberry Finn's perspective is similar to Marlow's in that he has status over black people because of the colour of his skin. However, Huck's age adds a certain ~~naturity~~ ^{naturity} to Twain's book. He is young, inexperienced, and impressionable. Huck often uses the word "nigger" to describe the black slaves that he is surrounded by, however readers do not get the impression that he is using it in a derogatory way ^{because of his innocence}. Before the American Civil War, black people had no rights and were seen as second class citizens to white people, and often kept as slaves.



Huck ~~is not~~ ~~is not~~ ~~is not~~ is not shown to see the harm in this, being so young he would not ~~be~~ know any different, however when he catches Jim escaping enslavement ^{he} tries to help him on that journey*. The Mississippi river is an important symbol of Huck and Jim's relationship. Not only are they both travelling down to escape the hardships of their lives, but ~~that~~ they're also on a journey of friendship that goes against the normative expectations of society at the ~~the~~ time. The river ~~also~~ ~~represents~~ can also be seen as a 'lawless' area. On their boat, they are allies and not divided by their race and culture, with no commitments or ownership compared to how they are on land. Twain uses this ~~as~~ story ^{and friendship} as a way to show his readers how fundamentally similar people are no matter what ~~their~~ race or culture they are a part of.

* which implies the underlying ^{message} ~~one~~ that he recognises the moral evil of ^{enslavement} ~~slavery~~.

The ~~the~~ character of Kurtz in 'Heart of Darkness' is interesting when exploring the interaction between different races and cultures. On the one hand, as previously mentioned,



it is clear that Kurtz holds the typical view of a white, ^European coloniser through his report ~~of~~ on the "Suppression of Savage Customs." However, ~~when~~ there is the suggestion that he ^{joined as part of} ~~became one of~~ the indigenous people and their culture. As Marlow travels ~~to~~ up the Congo river he encounters stories that describe him as going "mad". When they get to his station, which is deep into the Congo, Marlow ^{encounters} ~~describes~~ ~~of~~ spears with heads ^{on them} ~~of them~~ surrounding Kurtz's station - this is a typical tribal image and implies that the indigenous people had taken over him. ~~However~~ To argue that Kurtz had "gone insane" because he adopted some indigenous traditions ~~of~~ and tried to understand them, implies that the culture of the Congolese people is something negative. To this extent, some readers may view Conrad's novel as racist to imply that the culture of the people is crazy. ~~Yet, again, yes~~ ~~However,~~ ~~it is clear~~ Nevertheless, it is clear that Kurtz had some degree of sympathy for the indigenous people ~~when~~ through his last words being "the horror! the horror!". To many, this is seen as an admission



of ~~get~~ guilt for the treatment of the black people, ~~and~~ highlighting that what the colonisers were doing was ~~strongly~~ immoral.

In conclusion, the authors Twain and Conrad present the interactions between characters of different cultures through their narrators, the ^{development of the} relationship between Huck Finn and Jim, and the character of Kurtz.



Script 3: Question 7 – *Frankenstein* and *The Handmaid's Tale*.

Both Mary Shelley's "Frankenstein", and Margaret Atwood's "The Handmaid's Tale" undoubtedly explore warnings of the future, ~~but~~ throughout ~~them~~ the novels, though doing so in juxtaposed ways. The ~~hard~~ while "Frankenstein" could be argued to explore ~~an~~ abstract, slightly subtle warnings of the future, "The Handmaid's Tale" seems to adopt a more direct approach ~~to~~ in highlighting the dangers of allowing our world to slip into a totalitarian regime. Nevertheless, both authors can be ~~so~~ observed to exploit growing fears in each of their ~~contemporary~~ contemporary societies, and in doing so, not only entice the reader, but also call to question topical ideas of the era.

With the integral component of the story being bringing life to an ~~even~~ inanimate creation, Shelley already utilises numerous ~~of~~ concepts of the 19th century. Taking place during the ~~scientific~~ ^{revolutionary} scientific period that is The Enlightenment, there was a growing concern for the decline in religion as science ascended in popularity. The galvanistic idea of Victor's creature presented controversial concepts mostly unspoken beforehand, allowing the novel to earn the label of "horror", when ~~the~~ it would scarcely frighten many in modern society. Perhaps this is Shelley's way of warning us of the dangers of tampering with such omnipotent, inevitable



things such as death, that we may ~~there~~ be urged to think twice before attempting to "impose a spark of being" into a "lifeless thing". Even the Latin "spark" ~~connotes~~ alludes to this idea of galvanism, something which many feared would jeopardise the future, blurring the lines between the stark opposites of life and ~~so~~ death. * *

In contrast, "The Handmaid's Tale", illustrates the consequences of a totalitarian state reigning over a society, malforming a stable community into an ~~despotic~~ ^{intolerable} place ~~also~~ with despotic control. In such a place, a woman's life is ~~reduced~~ reduced ~~to~~ down to purely physiological means. If they're infertile, ~~their life means nothing~~ they are sent to the colonies to work until radioactive death, if they are fertile, they become a walking uterus and nothing more. This is straightforward, deindividuation means that regardless of her fertility, a woman's life is meaningless either way. This, although ~~not as~~ ^{nowhere near as} treatment of the women, although ~~perhaps not as~~ severe, negatively affects men in kind. Either ~~taken~~ working as the government's henchmen, workers, or commanders,

* In turn, ~~would this lead~~ potentially leading to a world where the role of women as bearers of life is made obsolete.



men too are never truly happy. ~~Unable~~ Unable to live their
lives as intended.



Script 4: Question 7 – Frankenstein and Never Let Me Go

Please write the titles of your chosen texts below:

Text 1:

Frankenstein

Text 2:

Never Let Me Go

~~Present warnings about the future~~

~~cautionary tales~~

~~Zeus
Zeus~~

~~late 1990s familiar~~

~~Warn about science - too quickly monster kills - paradise lost~~

~~dangers of highlight flaws of human condition
(ambition + passivity)~~

~~Janice's ambition
serpent to sting you~~

~~vapor trail
too late~~

~~Othering of groups - homeless/muslims - Women/working class~~

~~irrational fear
'spiders'~~

~~villagers attack monster
ekphrastic link to M.C.A.~~

~~Warning about society and its direction~~

~~'stronger system' 'rank decent' noble blood'~~

~~Out there, they sell
everything
Plans to sell house
and grounds to a hotel
chain
Lucky pawns~~



Both Ishiguro and Shelley have constructed their respective outsider sci-fi and gothic horror novels, in the forms of cautionary tales, in order to provide a warning to society regarding its future. To both writers, these warnings entail key messages on: the dangers of ~~over~~ advancing science too far too quickly, the future of society and its direction, the ~~very~~ ostracisation of marginalised groups and perhaps also, in doing this, both writers are able to cast a comment on their contemporary societies, and what they saw as perhaps the more dramatic flaw of the human condition.

As both novels, at their hearts, are based on science, it must perhaps be an important factor, thus it can be said that Ishiguro and Shelley have written warnings about the turbulent future of science and society. For 'Frankenstein', structurally, the monster is at the heart of the framed narrative. In doing this, Shelley is able to show the reader the impact of Victor's creation and misuse of science, in that ~~use~~ the reader is able to hear about how quickly the monster has been corrupted and turned to violence. Although, ~~while~~ perhaps more subtle, is Ishiguro's use of the familiar. 'Never Let Me Go' is set



in 'England, late 1990s' and features objects such as the walkmen, in order to create verisimilitude. In *do* Ishiguro is therefore able to construct a world that the reader feels is similar to their own, yet contains 'cloning' and advanced science. This ~~enable~~ ~~feels~~ atmosphere of altered reality then, makes the reader feel distanced and perhaps even separate from Ishiguro's world, giving them a kinship to the clones, and allowing for pathos, perhaps as even a relationship with Ishiguro too, who may have felt like an outsider when he moved to the UK in 1960. Moreover, the use of the past and present day subverts the futuristic trope of the dystopian genre, similar to Shelley's background in Romanticism, which often challenged society and its normalities. Their use of the ~~the~~ verisimilitude then, even by Shelley who employed an epistolary format in *Walter's* letters, has been used by both authors, to establish a contemporary world, to highlight to the reader how if science is advanced quicker than society spends to discuss its ethics, it can have detrimental effects on the familiar world we know.

Moreover, the two writers also warn their



readers of potential and dangerous paths society can take, perhaps in an effort to make relevant social changes. Both writers' creations struggle to understand the human world; the creature, (during his diachronic variation from 'inarticulate sounds' to 'I entreat you') learns of the 'Strange System' of human society, whilst the clones cannot fathom how 'out there, they sell everything.' To Shelley, Shelley, just like the creature, may have found her Georgian Society strange for its treatment of each other, and wished to criticise this. Her use of alliteration and emphasises the sibilance which, at first seems to foreshadow the ~~mess~~ creature's turn to monster, but alternatively may also suggest a bitterness at the society's ~~str~~ treatment of individuals. Oppositely however, ^{but} perhaps ~~less~~ ^{just as} effective, is Ishiguro's constant reminders of his throwaway society. Not only do they (perhaps the hidden, dystopian hierarchical society) 'sell everything', but later, Kathy finds that there is 'plans to sell the house and grounds to a hotel chain'. Just as he uses the motif of the tape to intertwine the 3 part linear structure of *Never Let Me Go*, Ishiguro also uses the idea of society's overt capitalism desire



for material gain. As this can also ~~have the effect of having~~ ^{create} a concerning effect, thereby compressing the novel and effectively shortening the lives of the clones, it can be deduced that just like Shelley, Ishiguro wanted to warn his society about the dangers of capitalism and globalisation going too far, as seen in sweatshops like those in China, in which people are subjected to 'deplorable conditions', just like the clones far from elsewhere than Hailsham.

Shelley and ~~is~~ Ishiguro may have also attempted to warn their societies about ~~how~~ the future of the human condition, by offering their own thoughts on ~~humanities~~ humanity's near fatal flaws. For Ishiguro, this is a warning of passivity, structurally highlighted in the ~~climax of the novel, the end~~. Despite building towards a climax after Tommy and Kathy ~~confronting~~ ^{confront} Miss Emily about the deferrals, the novel ends ~~with~~ with Kathy turning back to her car, 'to drive off to wherever it was I was supposed to be.' This complete miss of an anagnorsis denies the reader any cathartic release, leaving them in a state of frustration.



which Ishiguro ~~ex~~ cultivates. In a TV interview, Ishiguro stated that the true meaning of the novel was love and human relationships, and so by denying his clones ~~of this~~, who have been 'told' and 'not told', of this, he implores the reader not to miss their own ~~own~~ anagnorisis. Conversely, while ~~Is~~ Shelley, ~~also~~ also criticises her society, she does so on ambition. The very epigraph of 'Frankenstein' warns us at the start of the novel, of the punishment for usurping God, through intertextuality to Milton's 'Paradise Lost'. Even the original title, 'The Modern Prometheus' alludes to the Titan's punishment for rebelling against ^{Zeus,} ~~Zeus~~, so the reader becomes aware of how dangerous ambition is, before the novel starts. ~~However,~~ ^{Furthermore,} as 'Frankenstein' may be a palimpsest of 'Paradise Lost' (and so too is 'Never Let Me Go' a palimpsest of 'Frankenstein') the end of the novel further warns of ambition, as Victor is dead, and the monster vows to kill himself. Victor's message to Walton is to 'avoid ambition' and that it is a 'Serpent to sting you', with both uses of alliteration and the sibilance used to express danger and warning.*



~~In an~~ Upon reflection, it may then be ascertained that while both novels are indeed credible and provide a warning about ^{the future of} Science, humanity and even ~~the future~~ Society itself, Ishiguro may have done so slightly more subtly. Both writers warn of similar, dark futures, which is certainly impressive of Shelley, whose work has transcended time. Shelley and Ishiguro therefore issue relevant warnings, within timeless tales, to comment on society and its future.

* Shelley's warning about ambition is furthered in Victor's bearing of the female monster, which may be viewed as a rape metaphor, to suggest how Victor has attempted to over power the natural order of life. His downfall then, could be a warning to other Scientists of Shelley's time, who also practiced galvanism, so that Shelley warns against its practice, as well as the excess of ambition and personal gain.



Script 5: Question 8 – The Handmaid's Tale and Frankenstein

Text 1:

The Handmaid's Tale

Text 2:

Frankenstein

PLAN

~~Warnings about the future~~ natural world.

To what extent does the natural world warn

~~Warnings about the future~~

natural "While the rain poured from the dark sky, and added

To what extent does the natural world to the melancholy impression I had received from the objects around me"

"We weren't allowed out, except for our walks, twice daily, two ~~columns~~ by two around the football field which was enclosed now by a chain-link fence topped with barbed wire"

"freedom from

The natural world

"allow me this faint happiness"

"gazing on this wonderful and stupendous scene."

Essay ->



Throughout Margaret Atwood's dystopian novel 'The Handmaid's Tale' and Mary Shelley's thriller 'Frankenstein', the natural world is used as a form of escape from the horrors characters such as Offred and ^{the monster} Victor endure. The natural world drives the narrative forward, giving ~~Offred~~ ^{Offred} ~~some~~ ^{Offred} characters a sense of ~~hope~~ freedom and giving Victor a brief moment of hope and happiness. Consequently this forms the debate as to what extent does the natural world create a sense of hope and escape within 'The Handmaid's Tale' and 'Frankenstein'.

Unlike Offred in Atwood's 'The Handmaid's Tale', Victor has the freedom to explore the natural world as much as he desires. Upon searching for the monster he saw Mont Blanc and gazed "upon this wonderful and stupendous scene". The adjectives 'wonderful' and 'stupendous' emphasise Victor's fascination and positivity as he escaped from the horrors of the real world for a brief moment. This is further exemplified when he asks God to simply "allow me this faint happiness". Not only does this reinforce the idea that the natural world creates a sense of hope, by using the adjective 'happiness' thus exemplifying his sense of positivity, but it has a hugely ironic tone. Victor is alone and isolated from humanity when he wants to be allowed 'this faint happiness', thus creating the sense that he is talking to God. Shelley intended to portray this to the readers to exemplify the dangers of



Playing God. The sole reason why Victor can only be allowed 'faint happiness' through the natural world is due to the fact that he played God and created ~~the~~ by creating the monster. The fact that Victor is asking essentially asking God for 'faint happiness' exemplifies Shelley's intention and thus creating fear within 19th and 20th century ^{readers} audiences. ~~The At the time audiences were~~ ~~the vast majority of audiences were~~ Christians due to the vast majority of readers at the time being Christian. Consequently due to Victor's to 'happiness' on upon experiencing the natural world, it creates the idea that the natural world is a form of escape for Victor. Shelley intended to portray this to emphasise the consequences of playing God to the readers, thus making use of the natural world.

However, the natural world within Margaret Atwood's 'The Handmaid's Tale' does not create the sense of hope and escape, but ~~creates~~ emphasises the lack of freedom. Despite the handmaids being allowed out "for walks, twice daily two by two around the football field", there is still ~~and~~ an ~~undeniably~~ a significant sense of isolation. Despite the fact that the Handmaid's can go 'for walks' 'two by two' in the natural world, they are still "enclosed by a chainlinked fence topped with barbed wire". The imagery portrayed by Atwood through the ~~'barbed'~~ 'chainlinked fence' and 'barbed wire' exemplifies the



Lack of freedoms and escape for the handmaid's despite being allowed to 'walk twice daily' in the natural world. Atwood ~~intended to~~ stated that ~~nothing~~ ^{everything} in 'The Handmaid's Tale' had happened before in history, and the severe ~~lack~~ lack of freedom the handmaid's endure through the natural world links to the Holocaust during WWII. Just like the handmaid's millions of Jews were kept in an oppressive regime, unable to experience hope and positivity through the natural world. This is reflected in 'The Handmaid's Tale', and Atwood intended to do this to portray the negative consequences of an oppressive, ~~reg~~ patriarchal regime. Evidently, within 'The Handmaid's Tale' the use of the natural world is shown positively within Mary Shelley's 'Frankenstein' to give Victor a sense of hope and escape. However, ~~both~~ ~~writers~~ ~~intend~~ ~~to~~ ~~portray~~ ~~the~~ ~~consequences~~ ~~of~~ ~~a~~ ~~negative~~ just like Shelley, Atwood intends to portray the consequences of something negative (an oppressive patriarchal regime) to the audience through the use of the natural world. Due to the extremity of the horrors characters such as Victor and Offred must endure, readers will understand and accept both writers' messages, thus proving that both texts make use of the natural world.

Within Shelley's ~~novel~~ 'Frankenstein' creating a sense of hope and escape through the natural world.



Just like the Within 'The Handmaid's Tale', the natural world is presented negatively through the lack of freedom. The idea of the natural world being negative is reflected through ~~Shelley~~ similarly through Shelley's 'Frankenstein'. Despite creating the sense of hope and escape for Victor, the natural world is portrayed negatively through the use of pathetic fallacy. Victor states that "the rain poured from the dark sky and added to the melancholy" he was enduring. The imagery and pathetic fallacy of the "rain" pouring from the "dark sky" reflects Victor's state of mind, as by the negative portrayal of the natural world, his "melancholy" only increases. Consequently this exemplifies the interpretation of how the natural world does not create a sense of hope and escape, but increases the 'melancholy' and negativity throughout Mary Shelley's Frankenstein. Shelley once again intended to ~~portray~~ emphasise the natural world in this manner to reinforce the consequences of playing God, as the ~~sole~~ reason as to why Victor experiences this 'melancholy' is due to him creating the monster. ~~Readers would consequently have a negative interpretation upon Victor~~ 20th century readers would consequently have a negative view upon Victor due to him the nature of the highly religious nature of the audiences. Ultimately it is evident to see ~~that the natural world is presented~~ see that just like Atwood in 'The Handmaid's Tale', the



Natural world is portrayed is portrayed negatively and does not create a sense of hope and escape, but emphasises the 'melancholy' and lack of freedom.

To conclude it is evident to see that ~~within~~ the natural world does create a sense of hope and escape within Mary Shelley's 'Frankenstein', ~~the~~ ~~text~~ it allows Victor to escape from his horrors and 'melancholy' and experience the positivity of nature. However, the negativity ~~is~~ emphasised by the natural world in both 'The Atwood's 'The Handmaid's Tale' and Shelley's 'Frankenstein' is undeniably far more evident. The natural world within 'The Handmaid's Tale' ~~is~~ emphasising the lack of freedom for the Handmaid's, as well as portraying the negative consequences of an oppressive patriarchal regime. Whilst in 'Frankenstein' the natural world increases Victor's melancholy through pathetic fallacy and imagery, ~~that~~ thus proving that the natural world does not significantly create a sense of hope and escape within both novels.



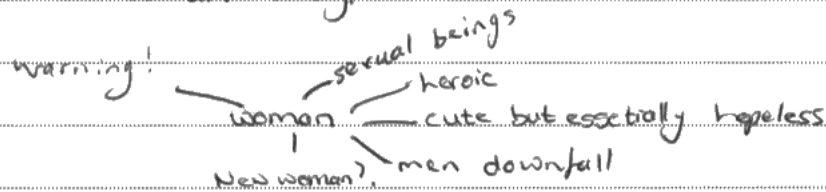
Script 6: Question 9 – *Dracula* and *The Picture of Dorian Gray*

Text 1:

Dracula

Text 2:

The Picture of Dorian Gray



In both *Dracula* and *Dorian Gray*, Stoker and Wilde present women in various ways such as; the typical heroic, the cute but helpless and the sexual. Although, in *Dorian Gray* there is a lack of all these types of woman it does present women in a similar light as *Dracula*. Both Stoker and Wilde wrote these texts in the 19th century where women were looked down upon and they did not have as much power as they do now. In this essay I will argue how women in both texts are presented as the inferior to men and how they are presented as the daughters of Eve.



Both Stoker and Wilde utilise woman as a vehicle which brings the ^{downfall of the} ~~men at that era~~ aristocratic men of that society.

In *Dracula*, a prime example of seeing the downfall of a man caused by a woman can be seen between the interaction of the three female vampires and Jonathan in chapter three. Jonathan's character is supposed to be the ideal image of an Victorian man ~~and~~ and he is supposed to be loyal to Mina however, Stoker strips this ideal image away to show that men can easily forget their morals and responsibilities of the hands of a woman.

'There was something about them that made me uneasy, some longing and at the same time some ~~and~~ deadly fear.' ~~In this~~

~~state~~ The use of the words 'uneasy', 'longing', and 'deadly fear' indicates that Stoker is ~~showing~~ ^{presenting} women as dangerous to

men in society because women can be seen as threatening to the patriarchal society by being creatures of corruption and sin.

In *Dorian Gray*, Wilde presents ~~Sybil~~ Sibyl Vane's character as an actress which at that time was frowned upon because actresses were seen as sexual and corrupt people ~~the~~.

Although ~~Sybil~~ Sibyl Vane's character itself was presented by Wilde as the 'loveliest thing' and 'sacred', this is over looked by what

Henry thinks of Sibyl because all he sees is an actress.

Wilde use Sibyl to bring ~~a~~ Dorian his downfall when she commits suicide, once she did that Wilde started to present

Dorian Gray's character as more 'cruel' and 'brutal'. Sibyl Vane was Dorian Gray's first sign of sin: and 'cruelty' and Wilde



~~Present that~~ uses Sybil to show how even if a woman does seem to be innocent, somewhere inside she carries with her the key to any man's downfall. Therefore both Stoker and Wilde utilise women as a vehicle which brings the downfall of a man to highlight and warn the Victorian society, ^{mostly the men} to be careful because women pose a threat to the patriarchy.

Both ~~the~~ Stoker and Wilde presents women as sexual beings and vehicles of sin. In the Victorian society, prostitutes and sinful women were frowned upon because they did not have in morals or values and they went against what the Victorians believed in. In Dracula, Stoker present Lucy as cute but ~~an~~ essentially helpless woman who is proposed to three times ~~in one day~~ in one day. ~~I feel~~ 'Isn't it awful! I feel sorry...' In this quote Lucy can be seen to be talking being proposed as a game and Stoker does this to show that women play with men's feelings and emotions for their own sport. Lucy ~~eventually~~ essentially leads all three men on and ~~later~~ ^{Stoker} does this to show how women don't have any emotions to the men in their lives, although they might have some feelings towards their men. Stoker ~~is~~ presents women as using their emotions and sexual feeling towards men in order to ~~and~~ persuade them into doing things for them such as marrying them or giving them ~~a kiss~~ an innocent kiss. In Dorian Gray, Wilde presents the Opium Den as where the prostitutes are where Dorian would go to on the East side of London which



is seen as the corrupt side of London filled with sin and immorality. ~~Another example in Dorian Gray of~~ Dorian's constant movement between the East and West sides of London is Wilde's way of showing how the sexual nature of women in the Opium dens where ~~the~~ Dorian would frequently visit, corrupted Dorian which he would ~~the~~ take back to the West side of London which was more ~~re~~ about morality and aristocratic. ~~Wilde shows this~~ Wilde presents Dorian as a victim of the corruption, sexual desires and sin of the East side of London to indicate that Wilde fears that the sexual manner and sin of women (mostly as prostitutes) will eventually spread to the good, moral side of London. ~~Stokers~~ Stokers wife refused to give him sex after the birth of his child and therefore he turned to prostitutes to relieve himself and this is where he supposedly caught syphilis and therefore the use of women in Dracula is so sexual being and vehicles of sin ~~can be~~ could be seen as Stokers way of getting back at his wife and the prostitutes and he could be using women ^{in Dracula} ~~as a warning~~ as a warning that women are sinful and will bring men down with them if they are giving the chance to. Wilde did not have a hatred for ~~re~~ women and he was married to a woman called Constance however, Wilde eventually ~~pet~~ realised his love for men after Ruby Ross seduced him and he turned away from women, the lack of women in Dorian Gray could suggest Wilde own sexuality and this can also be backed up by the fact that



he was arrested & for his sexuality 4 days after this play was presented on stage.

To conclude, both Stoker and Wilde present women as sexual, corrupt and sinful being who are bound to be the downfall of men in order to ~~was~~ warn the Victorian society that although women might be ~~as~~ under authority and the power of men, ~~reason~~ women ~~are~~ ^{can} still corrupt the society from underneath.



Script 7: Question 10 – *Dracula* and *The Picture of Dorian Gray*

Text 1:

DRACULA

Text 2:

THE PICTURE OF DORIAN GRAY

~~Within *Dracula* and *The Picture of Dorian Gray*, Stoker and Wilde present menace in different ways, but for similar means, in order to convey ideas about the ~~era~~ contemporary issues or menaces to society in the late 19th century. As new threats perceived threats to Victorian society emerged, the gothic genre reflected these issues as threats within novels such as~~

~~Stoker and Wilde both use present menace in~~

ignore the strike through!

Within *Dracula* and *The Picture of Dorian Gray*, Stoker and Wilde both present the concept of menace as a reflection of the wider societal issues faced by Victorian England in the late 19th century. As the threats or 'menaces' to society changed and developed, so did the menaces within gothic literature, such as *Dorian Gray*, who embodies ~~many~~ many of the contemporary anxieties of the fin de siècle era.

One such menace is that of the 'self', or the idea that the true threat to society lies within every person. Wilde summarises this idea through the line "Each of us has Heaven and Hell in him". ~~By~~ The ~~presence~~ Biblical allusion to heaven and hell raises the orthodox Christian suggestion that heaven and hell may not be places, but



states of mind within a person, depending on their mentality in relation to God. Through ~~the~~ Donian's ~~menace~~, or threatening language, Wilde suggests that whilst Gray appears to be a menacing, almost monstrous character in his own way, the real menace is that within each person, to society. The characterisation of Dracula by Stoker presents a similar idea. Initially, the Count is portrayed as a true nobleman, extending a "courteous welcome" with a "courtly gesture", the repetition emphasizing his image as a true member of the aristocracy. However, the phrase "his eyes blazed with demonic fury" undermine this depiction, and consequently present use menace to present the same idea as Wilde. Through the connotations of "demonic", Stoker suggests that Dracula is influenced by some form of demon, or anti-christ figure, as Donian's quote implies. Additionally, the significance of the "eyes", commonly said to be the 'windows to the soul' presents the menace of Dracula not as a physical threat necessarily, but as a spiritual threat, or the menace of a lack of religious belief or morality to society. ~~Attractive this idea of people~~ The presentation of menace as a societal threat hidden within every person is likely influenced by several ideas that emerged in the 1800s, particularly that of the Gothic revival genre. ~~The~~ As the genre regained popularity, one of the common themes was the idea of each person having two personalities, shown through the trope of doppelgangers or the novel, 'Dr Jekyll and Mr Hyde', and the ~~em~~ proposal that one of these personalities was socially acceptable, as ~~concealed by the~~ shown by Dracula's "courtly" behaviour, and the other was a menace to society if exposed as in the two novels.

As the fear of each person hiding a ~~side~~ ~~more~~ threatening side of their personality developed, ~~the~~ ~~the~~ simultaneously, anxieties concerning overly sexual behaviour



grew. Stoker and Wilde explore this societal fear and consequent repression of sexual ideas and behaviour through the menace seen within the novels. Lucy Westenra, a young and Dorian Gray perfectly embody the idea of ~~sex~~ overtly sexual behaviour posing a threat to society, particularly as relatively young characters, as the Victorian youth were viewed as the least likely to uphold their morals by society. Lucy Westenra is repeatedly described as "voluptuous" throughout the latter half of ~~the~~ 'Dracula', ~~presenting her as~~ sexualising her character enormously, as the idea of voluptuousness implied immodesty in relation to clothing and was ~~almost~~ synonymous with lust and vulgarity, ideas reinforced by the ~~amount of~~ repetition of the description. Stoker further characterises Lucy as an overtly sexual through her description as ~~an app~~ conveying "voluptuous wantonness". Stoker portrays this ~~sex~~ overtly sexual appearance as menacing by through parallelism, as the line "sweetness ~~or~~ was turned to adamantine, heartless cruelty, and the purity to voluptuous wantonness" directly implies "wantonness" or ^{liberal} sexual appearance attitudes were synonymous with "cruelty" and impurity, or menace. The idea of impurity also links to the idea of ~~Dorian is portrayed similarly~~ whilst less explicitly, Wilde ~~characterises~~ Dorian similarly, as ~~a~~ sexually promiscuous and immoral, through the ~~see~~ Basil's recount of the rumours surrounding Gray. The line "they say you corrupt everyone with whom you become intimate" connotes several ideas, particularly the fear that one of the biggest menaces to society was intimacy or sexual behaviour. The pronoun choice of "they" acts to create mystery, as Basil does not reveal who discusses Dorian, whilst also representing society as a whole, relating Dorian's behaviour to the wider menace of sexual liberation. Additionally, the euphemistic use of "intimate" is intentionally ambiguous on Wilde's part, as being homosexual himself, he ~~likely intended~~ is able to ^{discreetly} imply Dorian has also had sexual relations with male friends, as intimacy could both imply ~~friendship~~



sexual and close friendly relations. Stoker, whilst historically recorded as heterosexual, also explores the ~~threat~~ menace homosexual relations posed to society, ^{albeit} in a more condemning light than Wilde. ~~Demons~~ Dracula ~~himself~~ is ~~se~~ described as having "leaned over" Jonathan Harker, who in turn, describes the Count's lips as displaying "ruddiness". The homosexual undertones conveyed through their close proximity and ~~the~~ ^{the imagery} ~~of~~ ^{of} Dracula's red lips present further present menace in the novel, in the form of Dracula, as a reflection of the menace over sexuality posed to Victorian society. This is also ~~shown~~ ^{the imagery of the neck} shown through ~~Dracula's fixation~~ ^{Dracula} ~~with necks and throats~~, as seen ~~a~~ ^{when he} makes "a grab" at Harker's "throat", ^{a fairly} which was ~~likely~~ viewed as ^{an} intimate region of the body, suggesting again that menace in the novels represents the menace of sexual immorality, as does the menace of Dorian Gray in Wilde's novel.

Overall, ~~the~~ both Wilde and Stoker use the menace in the novels, illustrated through the gothic tropes of double identities and monsters such as Dracula, as well as the theme of overtly sexual attitudes to ^{, in the Fin de siècle era,} mirror the fears of society in relation to perceived menaces such as the immorality within each person and sexually liberal views. The menace within the novels explores the consequences of such menaces within society, allowing the readers to experience the realisation of such fears, evoking the terror so characteristic of the Gothic genre.



Script 8: Question 11 – *Wuthering Heights* and *A Thousand Splendid Suns*

Text 1:

Wuthering Heights

Text 2:

A Thousand Splendid Suns

Both texts present inequality through the societies in which they are set and in particular through the women. In Brontë's "Wuthering Heights" we see women such as Isabella being mistreated by her husband, similarly in "A Thousand Splendid Suns" we see the book's main ~~antagonist~~ antagonist Rasheed abusing ~~the~~ both his wives Laila and Mariam as well as his own daughter. This was only possible as their respective societies did not condemn it and these men felt powerful in doing so. Another inequality which both books deal with is education, more so the lack of it and the reasons as to why some are given an education. In "A Thousand Splendid Suns" Mariam is denied ^{a proper} education because she is a "harumi" meaning a bastard child and ^{it is} due to this lack of a proper education that she struggles later in her life. Similarly ~~the~~ both Heathcliff initially and Hareton face this ~~issue~~ issue as well and we see that Heathcliff is able to change his



life around completely as he becomes a proper gentleman. What was once a scruffy orphan boy from Liverpool is now a refined young man. Catherine Earnshaw remarks "it would degrade me to marry Heathcliff" "we would be beggars on the street", the use of the word degrade means to bring herself down, after all Heathcliff was merely an orphan boy picked up by his father. ~~Heathcliff~~ With Hareton he was denied any such education by Heathcliff as this was a way for Heathcliff to exact his revenge for the miseries he felt when growing up in Wuthering Heights.

Inequality can be seen a lot easier in "A Thousand Splendid Suns" as the third-person narrator centers on the abused characters. Hosseini's aim whilst writing this book was to criticize the Afghan regime for its mistreatment of women, and this ~~is~~ is shown by the contempt that the character "Nana" has for her society. Hosseini ingrains the idea of inequality right at ~~the~~ the start of the novel when Nana says "Like a compass needle that points north, a man's accusing finger always finds a woman". With the rest of the story moving along from this point it is almost a foreshadowing for what's to come. With "Wuthering Heights" we are told the story ~~through~~ ^{by} various ~~to~~ narrators such as "Lockwood" who romanticizes everything and is generally seen as a fool, and much of the inequality that is ~~to~~ talked about has happened in the past as an account by "Nelly Dean". Inequality cannot ~~also~~ ^{be} in a sense be seen as strongly due to



the method of story telling.

~~The~~ Inequality in both novels can be seen to overall having bad effects on the ones who were causing it in the first place. Heathcliff changes directly from oppressed to oppressor and succeeds past Hindley after he dies and usurps "Wuthering Heights". He was once ill-treated by the patriarchal landowning class but escapes and ~~then~~ comes back a superior man but ~~instead~~ ^{instead} of doing good like a normal hero he commits terrible atrocities. This harkens back to the idea of a "byronic hero" with Brontë presenting Heathcliff as the "other" and as a mysterious figure. Heathcliff was able to get his revenge but in turn he is not happy and loses himself, ~~as~~ as Hareton falls in love with Cathy and will take "Wuthering Heights" back as Heathcliff dies. ~~An~~ An early Victorian audience would've been shocked when this book was first published as the normal unity and cohesion of a family at the time would be maintained quite well. ~~Breakers~~ Breakers of families were extremely uncommon and this novel demystifies the position of the family saying that savagery may lurk within anyone. It is this savagery of human nature which causes inequality within the novel. We are told that Isabella suffered greatly at the hands of Heathcliff ~~as~~ in ~~both~~ ~~as~~ the form of physical violence. Whereas Hareton suffered much more mentally as Heathcliff admits "he'll never be able to emerge from his bathos of coarseness and ignorance. I've taught ~~the~~ him to scorn everything extra-animal as silly



And weak. Gradually However Cathy begins to educate Hareton and he comes out of this nature and a union forms through education.

With "A Thousand Splendid Suns" we see the oppressor "Rasheed" get killed by his wives for their mistreatment which then leads to Mariam's death. Inequality here is shown through women acting in self defence yet they get punished much more severely than the men would. A turning point within the novel is when Rasheed forces Mariam to Chew on pebbles exclaiming "Now you know what you've given me in this marriage. Bad food, and nothing else." Readers would think that this is highly unfair as Mariam did not ask for this marriage and that this was a way for her father to get rid of her. When she condemns her father saying "I used to worship you" we see for the first time ~~the~~ Mariam standing up for herself against this inequality and she does this again when she defends Laila and her children from Rasheed. It would've extremely uncommon for a woman to defend herself and Hosseini here is challenging to social expectations of the time, and is criticising the beliefs that were held at the time, Hosseini himself was born in Afghanistan and would've experienced some of these troubles himself.

Inequality is therefore presented through the societies and characters within the novel with both authors



Condemning the actions of the oppressor as Heathcliff fails
to completely destroy the Lintons as Harston lives.



Script 9: Question 12 – *Tess of the D'Urbervilles* and *A Thousand Splendid Suns*

Text 1:

Tess of the D'Urbervilles Thomas Hardy

Text 2:

A Thousand Splendid Suns, Hossein

Narrative voice is used throughout both novels to explore the atmosphere within the novels through different settings, an ideal society and through emotions that face ~~over~~ in the characters' life. These different atmospheres are portrayed positively and negatively to help reader question the different environments.

In *A Thousand Splendid Suns*, Hossein explores the initial stereotypical contemporary society but ~~has an effect on the characters~~, contributes to the life of the protagonists and affects them in the long term. In Afghanistan illegitimacy was seen as a shame by society and it had an effect on individuals because a child outside of wedlock would be seen as impure and treated like an outsider. This is depicted



through Marjams as one's illegitimate and continuously reminded by Nana "she understood then what Nana meant, that a karami was an unwanted thing, that one Marjam was an illegitimate person" This illustrates the stereotypical image of a contemporary society explored through the narrative voice suggesting how Afghan society was very religious and illegitimacy would be seen as forbidden. The Narrative voice further highlights how society is seen as strict, ~~it~~ it would be hard to be accepted if you ~~didn't~~ weren't equal boundaries and one same as other women and men and highlights how further "person who would never have legitimate claim to the things other people had such as love, family, home, acceptance" this explores the strong views of a contemporary society that the narrator explores suggesting a very powerful and controlling society is. Also highlights how Marjam suffers in the long term because Marjam continuously goes through problems.

Whereas, in Tess of the D'Urbervilles, Hardy shows a contemporary society, ~~the~~ which is highlighted through the narrative voice. A Victorian society was seen as very ~~restrained~~ strict in the way individuals were looked on and the narrative voice is repeatedly used to portray a ~~very~~ positive image of Tess,



to demonstrate her purity and innocence for "large innocent eyes". exemplifies this is ~~through~~ purity and how ~~she is~~ so beautiful. This immediately gives the reader a positive association of Tess and how she's seen as pure. Hardy, ~~uses this to~~ portray this through the narrative voice right from the beginning to make Tess look innocent and more contemporary society because, he wanted to make her look pure and the victim brought out and not let readers think that Tess was in the wrong. In the Victorian society purity was a major imagery of an individual and if you were seen as impure that would make you look bad and ~~rejected~~ face rejection. Therefore the narrative voice describes how the society is moved in order to make Tess look pure.

Furthermore, both protagonist pain is demonstrated to help the readership sympathise with them through the narrative voice. In terms of the Durbensides, Hardy, depicts this through the emotional pain Tess goes through. For instance Tess ~~loses~~ loses her child sorrow 'the bastard gift of nameless nature', emphasises the pain that Tess goes through because she had sorrow through pre-marital sex and that was ~~seen~~ seen as painful for Tess because she ~~could~~ later faced problems in her relationship with Angel.



Ten wanted her eyes and marriage to be pure until marriage but because Ten was raped by Alec she gave him to ~~the~~ sorrow and that depicts how she ~~was~~ suffered and later Angel leaves her.

Moreover, the narrative voice explores Ten's emotions and the pain that is hidden within her.

'her destiny was about to die no salvation' this exemplifies ~~the~~ the relationship between Ten and sorrow. The personal pronoun 'her' illustrates that even though sorrow was illegitimate Ten created a bond between him and her and losing him helps add on to how the ~~narrative voice~~ narrative voice is used to help reader sympathise and feel sorry for Ten because she goes through a lot. After Ten's death her past still torments her in her relationship with Angel and has ~~not~~ been rejected.

Similarly, in 'A thousand splendid suns', Hosseini highlights ~~Mariam's~~ Mariam's pain, to help reader's sympathise through the narrative voice. This is explored through Mariam's mistreatment within marriage and how Rasheed takes control of her, ~~but~~ leading to her constantly being hurt and in pain. 'he shook the rice from his fingers and pushed the plate away'. This illustrates how Mariam



puts in so much ~~effort~~ ^{effort} to impress Kamal but he continuously rejects her, because she's unable to give him a child. The narrative voice further depicts how this pain traumatises Mariam through her continuous miscarriages "each loss, each collapse, each trip to the doctor was more crushing for Mariam than the last." This demonstrates the idea of how she's continually suffering because it ~~sees~~ ~~not~~ in her hands that she loses her child everytime it's out her face, which emphasize the ~~not~~ repeated pain inflicted on Mariam as she loses her child. The ~~narrator~~ ^{pain helps} ~~helps~~ readability sympathise ~~because~~ through the narrative voice because it highlights the force of patriarchal society of how men hold all the power against the women and how they are mistreated and under control of their husbands which depicts how reader would feel sorrow for Mariam because she's portrayed as innocent and ~~not~~ ~~with~~ ~~her~~ ~~fault~~, ~~that's~~ ~~why~~ However Lohed still is seen as evil towards her and continuously hurts Mariam.

Nevertheless the narrative voice, is used to help the reader gain an understanding of setting and how it reflects characters, these settings are portrayed as negatively and positively to depict ~~the~~ the



different aspects of the background. In terms of the 'narratives', Angel's background comes from Talbot's, the narrative voice highlights the positive imagery of Talbot's and its natural beauty "Myra" summer evening is sure, the atmosphere being in such delicate equilibrium as so massive that in ~~inanimate~~ inanimate objects seemed endowed "the imagery of Talbot's and how it depicts summer contributes to the idea of happiness and rural area that Hardy uses to illustrate a new beginning for Tess and how it foreshadows Angel's entrance ~~only~~ into her life. The happiness in Talbot's humor ~~dep~~ depicted through the narrative voice of how Angel sees Tess, 'she was no longer a ~~visionary~~ ~~even~~ milkmaid ~~by~~ but a visionary essence of a woman" the natural imagery of rural life ~~at~~ 'milkmaid' explores the purity and how Tess is seen as so beautiful in Angel's eyes. The natural imagery of the setting and how simple it is reflects the idea of Angel's character and how Hardy represents him ~~as~~ as a positive figure in Tess's life through the narrative voice, which gives a reader the sense of how Tess's life will change now and creates hope

~~the setting~~



However, the narrative voice reflects the character and helps the reader understand the setting in

'A man and splendid sun of new th ferns negative through Kabul. Lasheds house is depicted ~~as~~ in

~~the~~ ~~purple~~ and ~~the~~ humble tone and how nature is destroyed. 'row of dying saplings' -E'

In conclusion some roles demonstrate narrative voice as ~~penetrated~~.



Script 10: Question 12

Please write the titles of your chosen texts below:

Text 1:

Mrs Dalloway Virginia Woolf

Text 2:

Tess of the D'Urbervilles Thomas Hardy

Plan: Narrative voice:

Tess: - Third person omniscient

↳ naturalist novel (1860→1900s)

- Character Perspectives

narrative becomes
subjective rather than
objective.

↳ chapter 56 and 58 by
minor characters

↳ Tess at the Dairy

Dalloway: - Third person omniscient

↳ free indirect discourse

↳ "tunnelling" to vignettes

to imply time is both

linear and circular

- Makes own opinions known (social
criticism) doesn't refrain from being



obvious unlike Hardy who indirectly criticises society.

*

The anonymous characters of Tess Durbeyfield and Clarissa Dalloway are both 'faithfully presented' and realistically presented (features of the naturalist and modernist ~~genre~~ movements). The narrative voices presented complex characters to ~~enhance~~ enhance their criticisms of their time. ~~In order to be published, authors were suggested to~~ Hardy and Woolf, although have different styles, ~~are~~ ^{have} similar purpose and develop a bias towards their protagonists making their narrative voices ~~less~~ unlike others in their time of writing.

~~Written~~ Published in 1891, Hardy's second to last novel was written in the naturalist era. This was a very popular genre in the late 19th Century as rural England became more isolated from thriving cities. The narrator, like in Tess, is ^{of} third person and is omniscient in order to provide multiple perspectives. Narrative voices in these novels are



meant to remain free of judgement yet Hardy doesn't refrain from doing this. The subtitle to "Tess" was 'A pure woman', and Hardy (even after publication) heavily argues this as most readers of the time didn't accept it. At the end of Phase the First, Tess (who is described to be one with her natural surroundings) is described ~~as~~ ~~being~~ 'blank as snow'. Both 'blank' and the white connotations of 'snow' link Tess back to the 'pure' woman Hardy believes she is. Arguably, rather than being a feminist, Hardy ~~became~~ was protective of ~~the~~ her character because, as he later admits, he 'loved' her. ~~Therefore~~ Furthermore, presenting her as pure allows Hardy's novel to be categorised a tragedy, where Tess' *hamartia* is her naivety and purity. The narrative voice in the novel supports this as Tess is always the main focus of the novel (not only named after her but ~~but~~ six of out seven phases are about her too) supporting the ideas of a heroine's tragic downfall.

Although "Mrs Dalloway" is also



written ~~is~~ with a third person, omniscient narrative voice, Woolf developed a new style that ^{helped} pioneered ^{the} modern genre. Using free indirect discourse (for example when Clarissa buys flowers at the start, looking at the glove shop makes Clarissa think her daughter 'didn't care for either of them', followed by the first introduction of Miss Kilman⁴) allows Woolf to present not only the characters actions but their thoughts too. Synaesthesia is often the most obvious example of this and ~~is~~ becomes quite intense for the reader. Like Hardy, the intense, ~~is~~ almost dramatic, narrat-
-ives create a sense of ~~realism~~ verisimilitude ^{evoking} enabling pathos ~~is~~ during their tragic ~~is~~ scenes. By including all senses, the reader is overwhelmed with information, like someone who suffers from Autism perhaps, and makes them think and appreciate smaller things in life (and ~~perhaps~~ maybe understand what some people endure on a day to day basis). Woolf believed in this heavily for even though, ~~modern~~ modern psychologists diagnosed her with depression and bi-polar disorder she too enjoyed throwing parties in London and explored homosexual affairs



despite ^{it} being illegal.

Woolf developed a literary technique she penned as 'tunnelling' (she spoke about this in multiple diary entries and how she must develop it). Being able to tunnel ~~behind~~ ^{through} characters' 'caves', Woolf develops a narrative voice that shows how time is both linear and circular. An important theme of the novel (as it would have been called 'The Waves' originally) and the only ~~split~~ division of the novel being the 'leading circles dissolved in the air' when Big Ben chimes displays how life ^{itself} is structured by time. The realist interpretation would imply that as time ^{changing} ~~is~~ ^{is} ~~is~~ realistic ~~movements~~ that the narrative voice likens an everyday story ~~into~~ a can be a narrative for fiction wouldn't be there without life.

(Septimus who has gone from life to death once loved Shakespeare and literature, but once "dead" no longer finds enjoyment in it).

Despite being mostly written to have a separated voice from the narrative, many chapters in "Tess" are told ~~as it~~ through the perspective of the characters.



When Tess is arriving at the D'Urberville mansion for the first time, red ~~is~~ is taken as a colour of fear and the reader then sees ~~to~~ how Tess is uncomfortable there. The 'red bricks' and the red strawberries are signs of abnormality for the D'Urbervilles are old and strawberries are not in bloom. As Hardy writes this scene from Tess' perspective, highlighting the colour red shows how the narrative voice wishes to alarm ~~the~~ the reader and foreshadow that Alec is evil (taking most similar to Satan in the epic poem Paradise Lost). Chapters 56 and 58 ~~also~~ are taken by minor characters to create distance from the major so the reader feels as if they're reading a trial. Hardy implies this in order to question the reader if 'Justice was done' at the end as they're told showing again how Hardy cannot be ~~a~~ completely distinguished ~~as~~ separate from the narrative voice. Woolf also presents multiple perspectives over the novel. Both authors ~~do this~~ develop this idea to show how perception is subjective rather than objective. ~~Characters in~~ Not only



does questioning 'justice' show this but also in "Dallaway" as a single character can be perceived differently by multiple others. Hugh Whitbread is described as 'honourable' by Clarissa but also 'boring' by Richard. The two perspectives show how Woolf's narrative voice is never obviously ~~at~~ correct in what is said so the reader can't be either as we are not omniscient.

A common theme of both is how the authors are openly critical of society. Hardy and Woolf use death of a protagonist to debate ~~morality~~ modernity and morality of it. Hardy was ~~so~~ much against modernity so much so that he writes Tess into operating a ~~the~~ threshing machine which wouldn't have happened at the time. The danger presented ~~from a~~ by the modern machine is presented by Hardy as ironic as it was meant to make life easier not more dangerous. The death of peasantry (represented by Tess) is an elegy to the past which Hardy knew in order to make way ~~for~~ reluctantly (as Angel 'slavily' rises again at the end) for modern living. Unlike this, due to Woolf's own experiences



of ~~her~~ her poorly treated mental health, ~~is~~ ~~meant~~ presents a cry for help to the modern world, ~~is~~ wishing for solid change to be made. The end of World War One brought many questions to England as although victorious, the country had suffered greatly. On behalf of the 'lost generation' Woolf writes the tragic death of Septimus to highlight what changes need to ~~be~~ be made now time has past. Many, like Clarissa and Peter, now feared death as they could not do much due to restrictions of class. Making the antagonists ~~Dr B~~ Sir Bradshaw and Dr Holmes presents a perspective that the upper class need to change in order to help those suffering. As Woolf later had another breakdown this could be considered more of a personal plea than global change.

Overall both ~~authors~~ authors use ~~the~~ developed narrative voices to critique society and ~~to~~ to quietly persuade their readers to induce change. Developing a standard form of narrative makes both authors more effective, especially to a modern, more liberal readership. Changing the standard form also shows the reader how



everything changes so their readers
must change too.

* Woolf travels between vignettes of the past
and the present day to show this also.



Exemplar Script Commentaries



Script number	Examiner commentary and mark
<p>Script 1</p>	<p><i>Hard Times and The Color Purple</i> Q2</p> <p>This is a mid-Level 2 answer. Points are straightforward and usually relevant, but occasionally narrative and the candidate does not always focus on <i>changing</i> relationships.</p> <p>Comparisons and rather thin and contextual references are made, but not always linked to the question.</p> <p>AO1 and AO2 – Level 2: 6 marks AO3 and AO4 – Level 2: 7 marks</p>
<p>Script 2</p>	<p><i>Heart of Darkness and The Adventures of Huckleberry Finn</i> Q3</p> <p>A controlled and logical argument that is fluent and persuasive. Evidence of awareness of craft of writer.</p> <p>Although there is a stronger focus on <i>Heart of Darkness</i>, the section on <i>Huckleberry Finn</i> is developed with some perceptive and discriminating analysis.</p> <p>The strong context keeps this response in Level 4 despite the lack of connections. This response is so much stronger than Level 3 ‘clear’</p> <p>AO1 and AO2 – Level 4 : 16 marks AO3 and AO4 – Level 4 : 14 marks</p>
<p>Script 3</p>	<p><i>Frankenstein and The Handmaid’s Tale</i> Q7</p> <p>This is a slightly problematic response; while well written and quite perceptive, the short length limits the mark.</p> <p>There is clarity and relevance to the arguments put forward (warnings about the dangers of science in <i>Frankenstein</i>, warnings about the effects of totalitarian government on women’s rights in <i>Handmaid’s Tale</i>) and some understanding of the writer’s craft is shown although there is not much explicit textual reference. There is just enough to get into Level 3 in the first grid.</p> <p>Some contexts are considered but only briefly. The texts are connected but there is not enough detail to be rewarded as more than ‘general’, so it is placed in Level 2 for the second grid.</p> <p>AO1 and AO2 -- Level 3: 9 marks AO3 and AO4 – Level 2: 7 marks</p>

Script number	Examiner commentary and mark
Script 4	<p><i>Frankenstein and Never Let Me Go</i> Q7</p> <p>This is a strong Level 5 response which provides a scholarly commentary on the warnings about the future.</p> <p>The candidate evaluates the text and doesn't get caught up in word level analysis at the expense of overall meaning.</p> <p>An integrated approach is adopted fluently. Application of context is a particular strength and always linked to authorial intent.</p> <p>AO1 and AO2 – Level 5: 18 marks</p> <p>AO3 and AO4 – Level 5: 19 marks</p>
Script 5	<p><i>The Handmaid's Tale and Frankenstein</i> Q8</p> <p>This is a solid Level 3 response which is clearly structured and demonstrates effective and consistent analysis.</p> <p>Comparison becomes developed and context is explored in places.</p> <p>This response does not do enough to get into Level 4 as it lacks discrimination</p> <p>AO1 and AO2 – Level 3: 12 marks</p> <p>AO3 and AO4 – Level 3: 13 marks</p>
Script 6	<p><i>Dracula and The Picture of Dorian Gray</i> Q9</p> <p>This is solid Level 3 response. The first half of the essay is much stronger and the candidate does show signs of struggling to develop effective points about women later in the essay.</p> <p>Context initially considers typical attitudes towards women, worthy of a mid-Level 3, despite the comments about authors later on.</p> <p>Comparisons are clear, relevant and integrated throughout.</p> <p>AO1 and AO2 – Level 3: 10 marks</p> <p>AO3 and AO4 – Level 3: 11 marks</p>
Script 7	<p><i>Dracula and The Picture of Dorian Gray</i> Q10</p> <p>This is a top mark essay which meets all the top-Level criteria.</p> <p>The candidate has interpreted the question at a sophisticated level and evaluates the writer effectively.</p> <p>Context and comparison is sophisticated and integrated throughout.</p> <p>AO1 and AO2 – Level 5: 20 marks</p> <p>AO3 and AO4 – Level 5: 20 marks</p>



Script number	Examiner commentary and mark
Script 8	<p><i>Wuthering Heights and A Thousand Splendid Suns</i> Q11</p> <p>This is a solid Level 3 response which provides a clear and relevant commentary on inequality, despite lapses in expression.</p> <p>The argument is clear and consistent, using relevant textual examples and discussion of craft.</p> <p>Comparisons are made throughout but the response lacks context for <i>A Thousand Splendid Suns</i>.</p> <p>AO1 and AO2 – Level 3: 12 marks</p> <p>AO3 and AO4 – Level 3: 10 marks</p>
Script 9	<p><i>Tess of the D'Urbervilles and A Thousand Splendid Suns</i> Q12</p> <p>This is a good example of a top Level 2 response.</p> <p>There is general rather than clear understanding demonstrated. Although a good effort – more focus on narrative voice is needed.</p> <p>The context is general and although there is an attempt at AO4, these are only general cross-references between the texts.</p> <p>Overall this is a good example of a Level 2 'surface level' response.</p> <p>AO1 and AO2 – Level 2 : 8 marks</p> <p>AO3 and AO4 – Level 2: 8 marks</p>
Script 10	<p><i>Mrs Dalloway and Tess of the D'Urbervilles</i> Q12</p> <p>This is a good example of a low Level 5. The candidate addresses the question in a critical manner pinning down the narrative voice in each text with detailed evaluation of the effect. Analysis of craft occasionally loses focus on the question preventing a higher mark within Level 5.</p> <p>Context, when used, is sophisticated but not fully sustained for a higher mark. Finally, connections are sustained and evaluative.</p> <p>AO1 and AO2 – Level 5: 17 marks</p> <p>AO3 and AO4 – Level 5: 17 marks</p>