

Answer ONE question on the texts you have studied. Begin your answer on page 5.

The Supernatural

Texts

Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker

Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

EITHER

- 9** Compare the ways in which the writers of your two chosen texts present characters who experience anxiety. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 40 marks)

OR

- 10** Compare the ways in which the writers of your two chosen texts examine violence. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 40 marks)

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

EITHER

- 11** Compare the ways in which the writers of your two chosen texts present loss. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 40 marks)

OR

- 12** Compare the ways in which the writers of your two chosen texts present women's attempts to find happiness. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 40 marks)



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

One could debate that

Hardy and Brontë present the lives of women as being futile in terms of being able to pursue meaningful, long term happiness as their mobility and agency is ~~not~~ restricted by a domineering patriarchal power structure which does not prioritise wellbeing but rather seeks to perpetuate itself. Tess and Cathy ~~are~~ show the confines of marriage and class structure making it impossible to fulfil their desires.

Hardy ~~presents Tess as a construct~~ Tess as 'a pure woman' ~~is~~ faithfully depicted in his text, making it immediately apparent that she is a character of virtue; the adjective "pure" not only fits with her constant appearances in "white" throughout the novel but constructs Tess as a character surely deserving of happiness. Instead, this is juxtaposed with failed attempts to find happiness. Her family's attempt to achieve social mobility by sending Tess to Alec ends only with "Sorrow"; the naming of her child is perhaps even more telling when considering the fact that she cannot have Sorrow buried, just as her guilt never leaves her, "Sorrow" preventing her from finding happiness both ~~is~~ physically and emotionally.

In a similar way to Tess, Cathy carries a burden throughout her life which



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prevents her from finding solace in her life. Heathcliff acts as an emotional ball and chain for Cathy; he is the "eternal rocks beneath" ~~+~~, an ever present force. She cannot manage her past to ~~last~~ move onward to a happy future as she admits that he is "more myself than I am" and that "I am Heathcliff". The anaphora of the 1st person personal pronoun "I" in this passage shows the clear focus Brontë is giving to Cathy's identity and foreboding ~~about~~ how any life without Heathcliff for Cathy is one where she will be made miserable. However, she admits "It would degrade me to marry Heathcliff" despite the fact that they are, in her view, one and the same. This shows the massive impact of the Victorian class structure on the ability for people to achieve happiness; due to expectations for marrying within the established social strata, Cathy plans to "aid Heathcliff to rise" instead of living with him instead of Edgar. Of course, the reader knows Cathy's plan to likely be futile as the "eternal rocks" are not for moving, and do not move. This therefore presents women's attempts at achieving happiness as a doomed effort that is heavily confined by social restrictions.

In a similar way, Tess' fate is presented in such a way that it shows how judgement by Victorian morals prevents ~~her~~ her from being able to attempt ~~gain~~ achieving happiness. Tess admits "This happiness could not have lasted. It was too much" upon being apprehended by the authorities. Her "happiness" in this instance equates to her freedom; at this moment she is free of even the boundaries of civilisation, resting on a pagan structure, Stonehenge, perhaps rejecting the social order of the church. However, in the name of "Justice", Tess must be killed; her achieving of happiness runs in contrary to what rigid social order and conformity demand and it is showed here, at the closing of the novel, that the lone woman is powerless before the might of the Victorian patriarchy. Indeed, as she is physically entrapped in the "lower", she, as well as her ability to



attempt to achieve happiness, is socially entrapped in an order which demands that women be domestic creatures.

This idea of social ideals restraining a woman's free nature and restricting their happiness is also shown by Brontë. Cathy seeks to be the "greatest woman" in the neighbourhood; it is important to consider that at the time, "greatness" was defined not by individual strength but by position in the socio-economic ladder. She neglects her true nature, lamenting that Heathcliff has "killed" her. & Indeed, her changing of surname from Earnshaw to Heathcliff to Linton shows a dissonance in social identity; she constantly moves socially despite the fact that "she can only be truly content at Wuthering Heights. Indeed, her ghost's calling of the exclamatory "Let me in!" ^{perhaps} reveals Cathy's true desires; the use of a minor clause to convey this point is especially noteworthy as it shows the simplicity of her happiness, which contrasts with the complex machinations of Victorian marriage law and the expectations surrounding it.

Marriage as a social inhibitor preventing happiness rather than enhancing it is shown in part by Tess. However, instead of showing that marriage limits where one can socially move, Hardy instead shows the double standards that are held in a Victorian married life. This is made clear in Tess' confession to Angel regarding her past with Alec, perhaps one of her lowest points. She is judged with almost biblical magnitude, the "red-coated glow" lights the room, highlighted by her "large shadow" constructing the house as a hellish landscape. Angel's name is also important to consider in that he becomes the one who makes judgement under Christian morality. The ~~be~~ next phase's title "The Woman Pays" shows that Tess is punished just at the point where she had achieved a long term relationship with the man she loves. This reversal of fortune further the idea that female happiness is doomed by society and its enforcers of its ideals.

Therefore, to conclude, Hardy and Brontë present female happiness as something



either impossible to achieve or impossible to maintain as what would give the authors' female characters lasting happiness, being content with their true nature and ~~peak~~, is strictly forbidden by the worlds they live in. Happiness appears only rarely and if so it is short lived, only to contrast with the doom that is placed upon these women as they reach for the forbidden fruit of living lives not defined by patriarchal misery.

